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JUNE, 1906

THE SCHOOL ARTS BOOK



PUBLISHED BY THE DAVIS
PRESS WORCESTER MASS

MONTHLY CONTEST

FOR THE BEST DRAWINGS BY PRIMARY AND GRAMMAR SCHOOL CHILDREN AS SPECIFIED IN THE

OUTLINE FOR JUNE

PUBLISHED IN THE MAY SCHOOL ARTS BOOK, 1906

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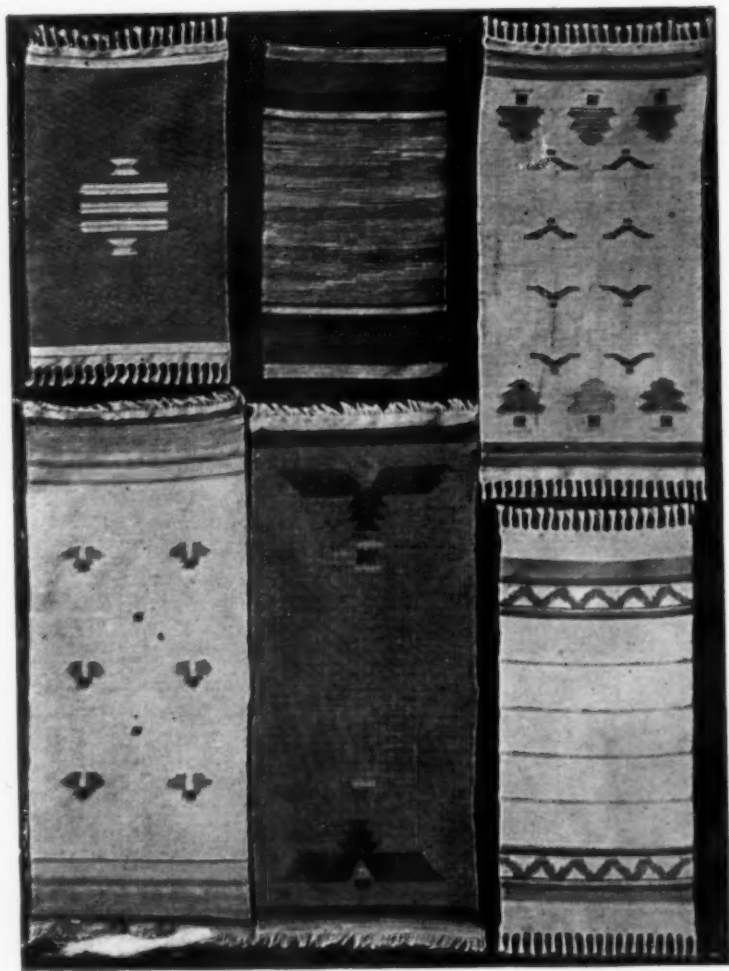
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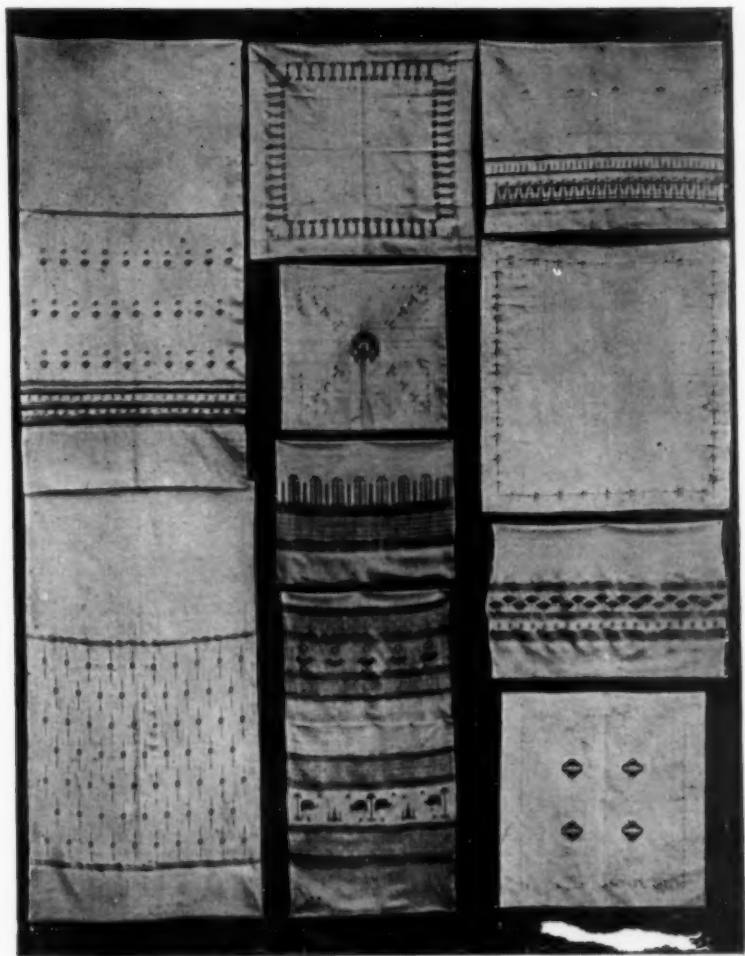
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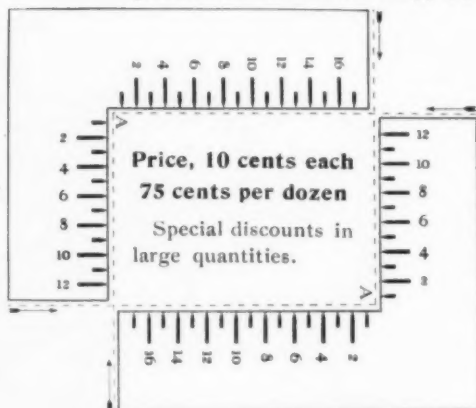
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The School Arts Book

Vol. V.

JUNE, 1906

No. 10

PENCIL SKETCHING FROM NATURE.

MANY assume that to sketch successfully in pencil one need only know how to draw. This is an error. Pencil is a medium and like other mediums—charcoal, water color or paint—has a technique which must be learned before expression is possible.

To give some hints as to this technique is the purpose of this article. It takes for granted that one who would sketch from nature has already mastered the elementary principles of drawing—proportion, foreshortening, perspective—and can successfully translate the relations of three dimensioned space to the flat page of a drawing book.

Upon the knowledge of these principles will depend what may be called, the structural excellence of every sketch. No success in pencil work may be hoped for, until the draughtsman is able to map out with a few light touches the main outlines of his picture and then boldly to draw in the great masses, correct in their proportions and so completely presented that no re-drawing is necessary. The timid and hesitant hand makes a timid and uncertain sketch with woolly lines and scumbled surfaces in place of crisp strokes and even tones made up of lines as broad as brush marks.

A few words may be devoted to pencils and paper. The best of pencils should be secured. The writer prefers the Kohinoor pencil made in Austria, but purchasable in every large city. The practiced hand will use at least five different grades (a 3B, an HB, an H, an F, and a 5H.) For the beginner, the HB, F and 5H will suffice, the first for the dark shadows and accents and the last for the broad "washes" of tint. The full length pencil should be cut in half and sharpened to a blunt point well supported by wood and chiseled off at the end so that lines of all

widths, from hair-like strokes to broad brush-like marks may be made with the protruding lead (See Figure 1).

For sketching purposes a good drawing paper with a slight grain is best. A smooth paper is unsatisfactory, while one of coarse tooth will render delicate effects impossible. For practice work any cheap paper will answer: but when one goes to work in the field, one should have the best procurable. For convenience a small



smooth covered port-folio is recommended, say one 12 x 15 inches. This will serve to hold the paper cut to a convenient size and will offer a good surface on which to draw. One or two spare sheets should be placed beneath the sheet drawn upon, that its surface may be made more resilient, while a broad elastic band stretched about the portfolio will serve to hold down the extreme upper edge of the sheets which may be slid beneath it.

That the student may learn control of his medium, he is urged to devote some time to preliminary practice in making smooth and forceful lines and building up masses by strokes so close together that the penciled surface when completed shows a tone as even as a wash of water color. This trick cannot be learned in an hour or a day, but the learner must persevere, holding his pencil with the unsharpened end in the palm of the hand and gripped closed to the end by thumb and middle finger, while the forefinger bears down so heavily that the lead in its stroke "irons" out the paper and leaves a smooth and even line. (See Figure 2). Work of this kind will be found not a little fatiguing when it is first undertaken, half an hour's continuous drawing, leaving the fingers numb from pressure. Such practice however is to be insisted upon. It leads to a virile, forceful



Fig. 2. Even pressure



Fig. 3 Too light pressure.



Fig. 4 Uneven pressure

line, one which distinguishes the adept from the apprentice hand. Figure 3 shows the woolly surface left by too light pressure, and Fig. 4 the "liny", uneven tint due to a failure to keep the whole "face" of the lead firmly pressed upon the paper.

After practice has given facility, the student will find it of advantage to copy some good example of pencil drawing, choosing at first some simple detail and rendering this over and over again until the freshness and directness of the original reappear in the copy. Especially should this effort be directed toward rendering of masses of foliage, bits of brick work, etc. which so often puzzle the beginner when he is called upon to reproduce them in the field. Excellent examples of this nature can be found in magazines like *The Studio*, where the pencil sketches of men like E. Borough Johnson, Tony Grubhofer, Charles Cattel, Frank Emanuel and a host of others, are reproduced with striking fidelity.

From a study of these the student will be led to see that the successful sketch largely depends upon the development of satisfactory contrasts of light and dark. Natural contrasts are emphasized and others are created at will by the draughtsman, who seeks rather to suggest the planes of his drawing than to represent them in their true values. Indeed the latter were impossible. Pencil sketching is suggestive and not photographic. Subtleties must perforce be ignored and contrasts often forced, that simplicity may be secured while the illusion of solidity is created. As the student has but few tones of black at his command, he cannot hope to reproduce values as a painter reproduces them. He must instead, seek pleasing relations of light and shade and familiarize himself with those devices which will enable him to suggest color and present attractive relations of sunlight and shadow in his sketch.

An analysis of a simple sketch will serve to show some of these devices, and the manner in which they have been employed.



Turning to the little note made at Ronda, one sees pencil drawing reduced almost to its lowest terms. We have the steep edge of the cliff, the hanging vines, the dark cedar, and the whitewashed houses, all suggested rather than drawn. The center of interest is in the center of the picture. Here a scrap or two of detail is shown. The garden wall stands up clearly, the masses of the foliage break into leaves, the windows show their iron balconies and the edge of the roof has a hint of tiling. But once we leave the center of the picture, we pass to broad masses of light and dark, which are placed one against the other, that an effective contrast and a pleasing pattern may result. Where it is required that the roofs be dark to emphasize the whitewashed house fronts, a few heavy strokes of the pencil have effected the purpose, but that the more distant house-tops may not disengage the eye from the center of interest, they are shown by lighter touches rapidly melting off into line and terminal spots. The same is true of the masses of foliage. Where they must be dark "to count", they have been drawn boldly, but where they must be light to tell against the gray cliffs, they are suggested by a few serrate lines and smartly accented dots.

In the center of the sketch, the planes which go to make the forms constructive in character, have been carefully considered, and by use of outline leading away from mass, the eye has suggested to it these planes even where there is little but blank paper. Lastly there is to be noted the sparing use of deep black which has here and there been spotted in near some white, to give depth to a shadow and sparkle to the sketch as a whole. By one device and another, the eye is led into the picture and coaxed to the center of interest, where the old Spanish garden clings to the crag in a blaze of August sunshine.



Fig. 5. Sketch started, outlines touched in and massing begun.



Fig. 6. Sketch finished in masses with sharp accents.

This analysis will show in measure how such a sketch is to be made. The subject once chosen one notes lightly upon the paper a few dots and a line or two to mark the proportions of the most salient forms. (Figure 5). One must then determine upon the contrasts which one will show, must determine, in other words, whether one will draw the tree as a light or a dark mass, whether window or door shall gape cavernously or shall exist merely as a few well drawn lines. The light and dark planes of the model will condition certain of these contrasts but it must be understood that for the most part, the translation and representation of these tones is a matter of choice—of nice appreciation of "effect."

The center of interest will of course be the point to which attention is chiefly to be directed. Some moments may be advantageously spent in simply studying the model with a view to its simplification, to determining just how few things may be put into the sketch without its becoming empty and uninteresting. For the most part the beginner will err in putting in too much rather than in leaving out too much.

Once the contrasts have been determined upon, and the forms "felt round" by the pencil tracing imaginary lines, the draftsman should proceed to block in the masses. (Figure 6). So sure should he be of his drawing that it should be possible for him to begin above and work downward, changing his pencil from time to time as a harder or a softer lead is needed but never remodeling any form or hatching one tone over another. Anything like the erasure of lines is, of course, not to be thought of. Lights must be left out and darks must be put in of their full depth at the first drawing. From the center of interest, where are found the sharpest contrasts, he will proceed to the masses which lead out in grayer tones until they break into line and spot. This direct drawing will require the use of the interme-



Fig. 7. Rock mass and grass; a simple subject for the beginner.



Fig. 8. Simple tree rendering, in three tones.

diate and harder pencils. When it is finished, careful thought must be given to the placing of the deep blacks which lie in the softest lead. These should be added with a firm but sparing hand.

Such, in brief, is a description of the making of a sketch. To it may be added a few suggestions to guide the beginner. Texture should be sought in the pencil line. When one is drawing stone, one should think in terms of stone, and seek to have the pencil convey a sense of hardness and solidity. (Figure 7). When one is drawing wood, one should think wood and feel the splintered roughness of the old plank or the gnarled and seamed surface of the tree trunk. Direction of the pencil stroke will help strengthen the structural idea. The upward stroke suggests growth and support, the horizontal stroke a flat plane as of the earth, or the even tiers of brick work or of stone. One should seek with the pencil to model round each form, giving through the strokes the sense of direction which the form conveys, (Figure 8). A broken bit of rock work, a group of bushes, or a group of out buildings will give capital practice in simplifying details and in modeling planes in three or four values.

If the student has access to reproductions of sketches such as have been named, he is urged to turn back to these repeatedly, that he may analyze them, and then betake himself to the field once more, to seek similar scenes for reproduction. A crooked street end, a window garden full of blossoms, a church tower or porch, or the trim doorway of a colonial mansion all offer excellent material. There is no town but presents countless "good subjects" and the student with eye a-search for the subtle beauty of contrasting light and shadow will have revealed to him the picturesque where it is quite hidden from his companions. Simple sketches should be at first attempted, bits of detail and uncomplicated masses. Only when these have been successfully rendered should there be an attempt to draw a



Fig. 9. Over grown garden—showing simplification of details in foreground.

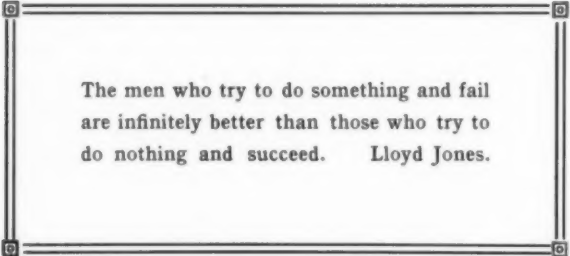


Fig. 10. Boat and beach grass—a contrast of textures.

prospect filled with brilliant lights and shadows. It is good practice at times to render the same scene in different ways, using one scheme of contrasts in the first drawing and a varying scheme in a second. This will reveal the range of such variations and will cause a realization of the fact that the successful pencil sketch is one dependent largely upon the taste of the draughtsman. Other things equal, he will make the best pencil sketch whose knowledge of design is best and who can as a pattern, weave together his blacks and whites most skilfully.

JAMES PARTON HANEY

Director of Art and Manual Training, New York City
(Manhattan and The Bronx)



The men who try to do something and fail
are infinitely better than those who try to
do nothing and succeed. Lloyd Jones.

DYEING.

HOW TO BEGIN TO GET GOOD COLORS.

DYEING is most fascinating work. Mention vegetable colors to anyone who has experimented with them and he waxes eloquent at once.

One reason possibly for the great interest felt in coloring is due to the difficulty of getting much information on the subject. Another reason is that the mere words "vegetable dyes" suggest masterpieces—Japanese prints executed in vegetable colors, Oriental rugs dyed with vegetable stains. It is a long time before one can accept the fact that the stains that come from the roots of the yellow dock, the bark of the alder, the foliage of the cedar, the fronds of the hay-scented fern, and the petals of the St. John's wort, are as truly vegetable dyes as those used to create world-wide masterpieces; that a bit of raphia, silk or wool can be as artistically colored by a wayside weed in America as it can be in Persia. Once fully realizing this one comes to feel a genuine respect for the delightful pastime of watching the soft delicate tones, "colors that tremble on the verge of another color," creep into existence. Yet, a more important reason for this interest, lies I fancy, in the fact that color in itself appeals to every one.

The Persians have been wise enough to cling to their primitive ways of hand dyeing. The government has prohibited the introduction of aniline colors into the country. Only those vegetable colors are used in the making of Persian rugs which remain unchanged with the passage of time, save for an increasing richness in color. They have discovered that while a vegetable color will ripen into a deeper tone of itself, a chemical dye will fade, or one of the tones used to make up the composite tone will disappear, leaving the other color. For example, a yellow that has been used in combination with blue to form a green, may disappear entirely, leaving a blue.

In America if one talks with the aged country people who have seen their mothers and grandmothers use the home-made dyes, they will usually say, "The old folks used to dye their yarn, rug-rags, or quilt linings with alder, fustic, sweet fern, golden rod, rusty nails, or indigo but I use "Diamond Dyes." Even the American Indians have become so modernized that they use "Diamond Dyes". One old lady who was such a famous dyer in her time that she was reputed to dye her husband's suspenders, when questioned said, while a superior little smile played over her face, "I usually use Diamond Dyes, now."

In many places dyeing is almost a lost art. At the drug store the materials for home-made dyes have grown old and been thrown out. At the library, there are no books on dyes. Such, at least, was the condition of vegetable dyeing in one small city and its environs where I made my first attempts to get good colors. However, having come in contact with one or two dyers who had the right spirit, I was full of courage. I felt that what had been done could be done again. On my next visits to my aged friends, I dared to be so antediluvian in my taste as to say I liked the homemade colors, and I was very much interested in vegetable dyes. Would they tell me how persons used to dye in olden times?

I found that the common dyes were alder, sweet fern, golden rod, lamb kill (not poisonous to handle), cedar foliage, spruce foliage, red sorrel, logwood, fustic, cochineal, hemlock bark, and indigo; the common mordants soft soap, vinegar, soda, salt, cream of tartar, alum, copperas and blue vitriol. No one had any exact rule for the proportions of dye or mordant.

"Boil some alder bark and put in some copperas. If that isn't as brown as you want it, put in some more copperas" was one of the receipts. Others were, "Boil equal parts of lamb-kill and alder bark. If it isn't brown enough, add a very little

copperas. Gather red sorrel in the fall. Steep it and boil the yarn in the solution. Dry it and put it in a logwood bath. If it isn't black add a little mite of copperas, but logwood always will crock no matter what you do to it. Sometimes I rinse the yarn when it is dry in hot salt and water."

In my later experiments it gradually dawned upon me that the problem of exact proportions in dyes is one that it takes a long time to solve. In this article I am going to be wise, like my neighbors, and make suggestions, only.

For the first attempts in dyeing, it is well to select the materials that are nearest, as they are inexpensive and can be used freely. It will repay you to gather some of these near-by things yourself. When you set out for your morning walks take a basket to fill with hayscented ferns. The warm sun shining on the pines, firs, and spruces, the ferns and the wild strawberries nestling among them, will fill the air with fragrance. The twin flower and mitchella add their perfume to the softly stirring breezes and as you sink on the golden brown needles to pick ferns, you'll dream you are a little child again. Or wander through a field of golden rod in the autumn gathering blossoms. As the plumes of the golden rod and the long fringes of the aster brush against your cheek, their delicate odor, is simply bewitching. It makes things seem unreal. One's soul just over flows with thankfulness that such inimitable beauty exists. The rest of that day will be brightened by pleasant thoughts that come and go like flecks of sunshine in the deep woods. Dyes from these materials are not very strong. They give in wool soft grays, browns, tans, and yellows that work into rugs beautifully, particularly for backgrounds. They color raphia very effectively.

Boil the dye stuffs in a brass or enameled kettle. A brass kettle is better, as it is light and can be handled easily. For dyeing half pound quantities of raphia, an iron kettle lined with

enamel, holding about twelve quarts will do very nicely. Fill the kettle full of any one of these dyestuffs, alder bark, maple bark, hemlock bark, hemlock boughs, cedar bark, cedar boughs, spruce boughs, pine boughs, pine bark, poplar bark, wild cherry bark, red sorrel, golden rod blossoms, St. John's wort leaves, roots stems, blossoms, bracken, lady fern, sensitive fern, interrupted fern, cinnamon fern, fresh spruce cones gathered in June, fresh fir cones gathered in June, dock leaves, dock roots, buttercup blossoms, lamb kill, or lamb kill and alder in equal parts. Cover with water and boil thoroughly. Strain the dye carefully and place in ten or fifteen cups.

To test the colors have ready for each cup a half dozen pieces of yarn or raphia about twelve inches long.*

Nearly all dyes need a mordant. The mordant is a substance that has a chemical affinity for coloring matter. It eats in, or soaks into the pores of the substance that is to be dyed and "fixes" the dye. Some mordants such as sulphuric acid and ammonia come in liquid form, alum, chrome, copperas and many others—come in the form of crystals.† In the first experiments with the materials in cups, I use a small amount of the mordant and dye, no definite amount. If a quarter of a teaspoonful of alum in alder liquid gives a pale yellow, I add a bit more to see if that will brighten the color. This rough experiment does not give me proportions, it simply says, "By using the proper amount of alum and alder, one can get a good yellow."

Let us take a specific case. Fill the kettle full of cedar twigs. Cover with water, boil two hours, strain the liquid and place in ten or fifteen cups. Test with yarn. In the first cup use alum; the result is yellow tan. In the second cup blue

*If one is going to dye yarn, test with yarn, as raphia will often take an entirely different color. A tan for yarn will give a yellow for raphia, a grey for yarn will give a tan for raphia, and a dull green for yarn will often give a tan for raphia.

†They may be obtained from the Eastern Drug Company Boston, Mass.

vitriol, dull green; third cup alum and blue vitriol, much brighter green; fourth cup copperas, brown; fifth cup copperas and alum, much lighter brown; sixth cup ammonia, tan; seventh cup ammonia and alum, very light tan; ninth cup cream of tartar and alum, dull yellow. So one may continue indefinitely. Boil each of these colors with the yarn in an enameled basin. After the samples are dry select one from each color and fasten the rest into groups to which labels are attached with a note of the dye and mordant used. Finally bind all the groups into one as by the time two or three hundred specimens are collected, it is difficult to pick out a set from the large box full. Now take the single specimens selected from each group and wind about the centre for about two inches a heavy cord. This protects a certain part from sun and air. Hang them in an open sunny window for six weeks. At the end of this time, remove the cord and it will be found that while perhaps ten out of eleven colors have remained unchanged, one has disappeared entirely. It is convenient to fasten the tested specimens to a large card, for reference to the card will immediately show that it is useless to give the dye and mordant that produced the faded specimen a more careful test.

Having found the possibilities of cedar in this general way with yarn, boil another quantity of cedar and to the strained liquid add two ounces of copperas. When the solution boils put in raphia and let it steep for thirty minutes or more according to the depth of color desired. The result is a good brown of a slightly greenish tone. Three more portions of raphia treated in the same way are of a decidedly reddish tan, each lighter in value than the preceding. It is a surprise to find that the brown and tan are the product of the same bath. Add four ounces of blue vitriol to a like quantity of dye and the color is yellow green. If it steeps a long time, it becomes old gold.

Four ounces of blue vitriol and two ounces of copperas added to cedar liquid give olive green. Boil a very long time and it becomes golden brown. Spruce boughs, hemlock, and pine give similar results. Thus the puzzle of approximate proportions is gradually solved not by one experiment but by many.

Barks usually give brown and yellow tones; foliage green, tan, yellow, and orange tones.

Copperas seems to be the mordant best adapted to brown and tan; alum, cream tartar, and tin crystals to yellow, red and orange; alum, blue vitriol and copperas to green; and cream of tartar, alum, and ammonia to violet. Generally speaking an acid takes an alkali mordant and an alkali the reverse.

The following notes are worth remembering.*

Soak raphia a number of hours before immersing it in a mordant or dye. If in a great hurry wash in hot water. This softens the raphia quickly.

Have the mordant and dye at the boiling point when the raphia is added. Never boil raphia as boiling seems to cook it and weaken the fibres.

Turn the raphia constantly while steeping so that the heat and dye can reach all parts equally to prevent spotting. Allow the raphia to remain in the mordant a long time as it seems to take the dye more evenly.

*Each of these books contains a helpful chapter on dyeing.

"Moss Baskets and How to Make Them," by Mary White. Price, \$1.00. Sold by J. L. Hammett, 250 Devonshire Street, Boston, Mass.

"Practical and Artistic Basketry," by Laura Rollins Tinsley. \$1.00. Published by E. L. Kellogg. New York and Chicago.

"Indian Basket Weaving," by George Wharton James. \$1.00. Sold by J. L. Hammett.

"Practical Basket Making," by George Wharton James. \$1.00. Sold by J. L. Hammett.

"How to Make Indian and Other Baskets," by G. W. James. \$1.00. Sold by J. L. Hammett.

"How to Make Rugs," by Cardace Wheeler. \$1.00. Sold by J. L. Hammett.

Boil all dyes thoroughly in a brass or enameled kettle and strain the liquid carefully.

Wear rubber gloves when removing the material from the dye.

Here are a few receipts:

Eight quarts of water are allowed to each of these receipts.

Red 1. One pound of madder, six ounces of cochineal, four ounces of cutch. Dissolve in boiling water and boil two hours. Mordant the raphia two days in five ounces of alum, and five ounces of cream tartar.

2. One pound of madder, one pound of logwood, twelve ounces of cochineal, and eight ounces of fustic. Soak all night in warm water, boil two hours. Mordant as in No. 1. Let the raphia simmer six hours or more.

Orange 1. One half cup of extract of quercitron, one pound of madder. Mordant as in No. 1 for red.

2. One pound of madder, four ounces of fustic. Mordant as in No. 1 for red. These two receipts are very deep in color. For lighter tones use one third or one half the amount of dye.

Copper Color 1. One pound of madder, four ounces of powered cutch. Mordant as in No. 1. Let the raphia simmer six hours.

Brown 1. Four ounces of madder, Dissolve in warm water. Boil one half hour. Let raphia simmer from one hour to six.

2. Eight ounces of madder.

3. One pound of powered cutch. Dissolve in boiling water. Boil one half hour. Add one ounce of blue vitriol. Let raphia steep six hours.

4. One pound of powdered cutch, six ounces of blue vitriol, one pint of strong ammonia. Leave raphia in the dye twelve hours. Rinse the raphia in cold water before drying. If this doesn't give a dark seal brown, make fresh dye and repeat the process.

Yellow 1. Fill the kettle with sweet fern. Cover with water and boil. Mordant the raphia for two days in five ounces of alum.

2. Yellow dock root gives a yellow that lasts forever. The powdered form is most easily handled. Mordant as in No. 1 for yellow.

3. Boil one half pound of gold thread in eight quarts of water. Mordant as in No. 1 for yellow.

Green 1. Boil thoroughly a kettle full of boulder or hay scented ferns. Mordant, four ounces of blue vitriol. All the ferns I have tested give satisfactory greens.

2. *Raphia* dyed with yellow dock root and dried thoroughly, if dipped in a bath of indigo blue will give lighter and darker tones of green according to the length of time it remains in the bath.

Blue 1. Indigo blue is considered the most satisfactory blue. The receipt has been given in a book on dyes written by Chase.

Violet 1. Six ounces of cochineal, one pound of logwood. Soak all night and steep two hours. Mordant in alum. This gives a very dull dark red violet.

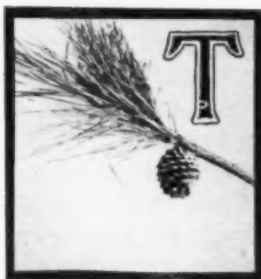
These receipts are but hints upon which any thoughtful person can improve. I may almost say truthfully, that I opened my note book and chose those that came first. If this display of my ignorance encourages someone else to do better, it will not have been in vain.

CORDELIA JOHNSON STANWOOD

Ellsworth, Maine

It is better to put pictures into our heads
than into our houses. L. H. Bailey.

PHOTOGRAPHY IN NATURE STUDY.



HAT the art of photography should be largely introduced in school work does not seem to me desirable, especially in respect to the pupils using the camera and going through the manipulation of the negatives. It does seem to me, however, that where, as is so often the case, especially in normal schools and high schools as well as many academies, there is a camera in the possession either of the teacher or of the school a great deal of help may be derived from it, especially in the nature study and in the art work. Two recent developments have immensely extended the possibilities of the camera in this direction. I refer to the method of tank development of plates and to the introduction of the Van Dyke solar paper. In a previous article I discussed the use of the latter in connection with direct sun prints of leaves, but said nothing concerning its use with regular photographic negatives, a topic which I wish to take up at this time.

The greatest boon that I have experienced during the dozen years in which I have been photographing flowers and insects and trees is that of the recent introduction of the method of tank development for photographic plates. This takes away the most nerve-wearing part of photography and obviates the necessity of a dark room with running water in it. It also immensely increases the percentage of good negatives which the amateur who is able to photograph only occasionally is likely to get. I am now using as a dark room a small coat closet



off my laboratory: it is only three feet by four feet in size and would be utterly impracticable under the old method of development. On a shelf in the room there are two tanks, one for developing and one for fixing. The plates are left in the former for half an hour or more before being put into the fixing bath of the second tank. After twenty minutes or more in the latter they are taken out and washed in running water under a tap in the large laboratory. By means of this tank method one can devote practically all one's time to the taking of the pictures and consequently there is great gain in the possibilities of results within a limited time. Any photographic dealer will explain the method fully.

There are various special auto-developing tanks upon the market which cost more than the simple black composition tanks and are not nearly so desirable. I have tried a number of the developing powders for use with this method of development and have found nothing so good as the Eastman's Kodak developing powders which come put up in small packages for each size of tank.

Most experienced photographers are at first skeptical of the possibilities of this method of tank development. It is hard for one who has spent years in getting an

experience that enables him to tell just when a plate is sufficiently developed to admit that a liquid solution can accomplish as good results. But it seems, nevertheless, to be true and there is no question that for the average amateur the solution will accomplish much better results with a great saving of worry to the man behind the camera.

The manipulation of the Van Dyke paper with photographic negatives is the same as for leaf prints, a process just as simple as the familiar process of making blue prints and generally less expensive, while the result is incomparably more beautiful. To the teacher of nature topics who has a camera by means of which he can get photographs of some of the more beautiful phases of tree or plant, insect or bird life, there is a great opportunity in letting the pupils make Van Dyke prints from these negatives for their nature note-books. The pupils will appreciate the privilege and will be able to get excellent experience in manipulating the prints as well as in mounting them, in addition to the fact that they will be storing their minds with images that will be all the more vivid because of the intense interest with which they have watched the picture develop upon the paper. This psychological fact of the intensity of interest with which the developing image is watched is one of the great values in the making of leaf prints and it is of course equally important in the making of any photographic prints.

The objects in the world of living things which may thus be utilized to greatest advantage are of course infinite. One should choose those which are most beautiful and most fleeting and are also most difficult for the pupils adequately to portray by drawing and painting.

I make no pretensions in the field of art instruction proper but possibly I may suggest that these Van Dyke prints might be utilized to advantage through the making of negative copies

of photographs of famous paintings or buildings or other objects which are being studied, and allowing the pupils to make prints for their note books from such negatives. Certainly such prints could be made to advantage in many other phases of school work, notably in geography, history and literature.*

*The illustrations are from Van Dyke Solar Prints from the pitch pine, the keys of the ash-leaved maple, the trout lily (dog's tooth violet) and the Semple aster.

CLARENCE M. WEED

State Normal School, Lowell, Massachusetts

What would be fair must first be fit. Eliot.

DESIGN IN PRIMARY GRADES.

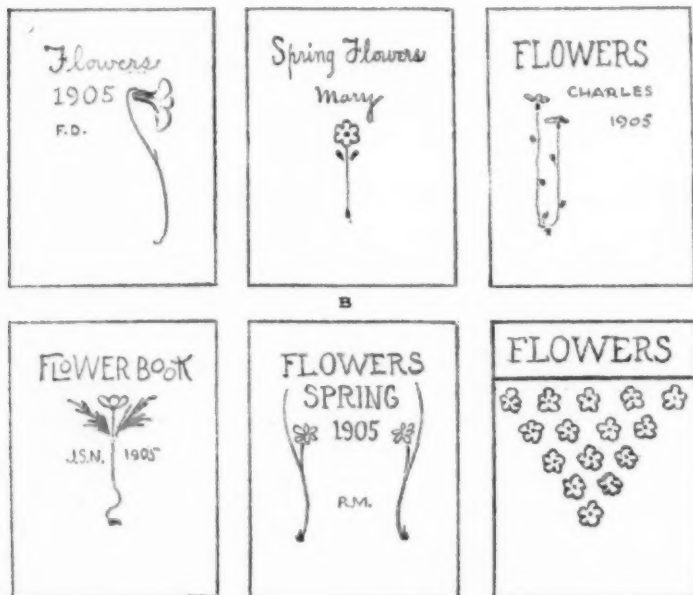
ONCE upon a time Mr. James Hall, whose exquisite taste in household art is recognized by all who have ever had the pleasure of visiting his home, attempted to reform the taste of a young woman of his acquaintance. She seemed teachable at first; but one day she exclaimed, "Mr. Hall, you needn't try any longer to make an artist of me; I am too fond of pretty things!" Her point of view is that of all untrained minds. She had a zeal for "art," but not according to knowledge. She loved ornament for its own sake, appropriate or not; color for its own sake, harmonious or not. All children are in that stage of appreciation.

How primary children love to dabble with color! How they love to write their number work on umbrellas and chickens and what not? cut from colored paper! How they love to paint cherries on hatchet blades, and toys all over the outsides of stockings! And there are famous educators who go so far as to say that they must be allowed to do these things. Perhaps they must. But it would seem reasonable to suppose that occasions might be discovered or invented by bright teachers where color, and brilliant color too, might be used in school work without doing violence to every dictum of common sense and to every principle of design.

I believe that one such occasion is to be found in decorated covers for spring nature work. Drawings of flowers, language papers about flowers, sheets of pressed flowers, may be gathered into little folios of paper, and decorated by the children as simply or as elaborately as their powers suggest, but in conformity to the elemental laws of design.

Primary children must not be forced to do much original work in decorative design. They are incapable of genuinely original work of real esthetic value. About all the teacher can do is to present certain typical arrangements of line and color and encourage the children to make similar arrangements.

For example, consider the illustrations at B. With these six typical arrangements drawn on the blackboard before the class, a teacher might lead each pupil to select the one he liked best, or would like to try to copy, and then to substitute his favorite



flower for the one shown in the illustration. His dandelion might be drawn in place of that violet in the first sketch, or his buttercup in place of the bluet in the third sketch.

Moreover, little children may be led to see why the flowers are drawn different on a cover. They know that they themselves must be orderly in school, in church, in a parlor when visitors are talking to mamma, and that the playground or the open fields are the places for shouting and standing on the head,

and playing tag, and all that. And just so when a flower is taken from out doors, and brought in to be placed on a book cover in company with letters trying to tell somebody what is inside the cover, the little flower must have on its company



manners! It must sit up straight and pay attention; it must do as other people do. If the lines of the cover are straight and prim, it must be. If the letters are evenly spaced, it must be. For really the edges of the paper and the words are more important than the little flower, and the flower must "be good!" On the other hand, the flower has been invited to come to the party, and therefore the cover and its friends, the letters and the figures, must do what they can to make the little flower feel at home

and look happy! Now this can be done by doing something the flower likes to do. If the flower likes to be yellow and green, the letters might be yellow, and the figures green,—not just like the flower, for they are not flowers after all, but letters and figures with business of their own to attend to. But while they are all together each must do something for the other so that they may be a pleasant company.

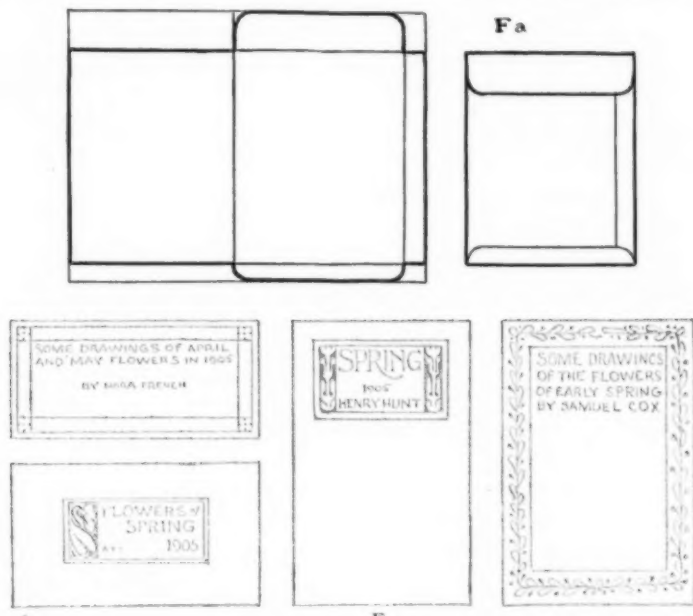
Orderly arrangement, harmonious coloring, these are possible, even if the flowers are "crooked" and the colors "rainbow." The stem of the anemone is always crooked, but it may be placed upright on the page. (See "Flower Book," at B). The color of the purple trillium is always strong, but it may be used in small amounts (See "Spring Flowers" at D.).

A good way to secure acceptable results with pupils of the second or third primary year, who can produce designs as complex as those at D, is to work with the pupils, step by step, in the laying out of the sheet by means of the ruler: The directions "Place a point here," "Rule this line," etc., being accompanied by actual drawing upon the board in the presence of the children. Having secured uniform margin lines and division lines, the rest must be individual work.

To secure good printing, have each pupil draw the letters, print the words, first on a scrap of paper. When they come the right size on the scrap, then place the scrap just above the place where the letters should come on the cover and copy them. In spacing flowers to form a border, have the end ones drawn, then the middle one, then the others, bisecting each time. Or have one drawn on paper and roughly cut out, and then divide the space into the right number of parts by using this movable unit. The finished cover should show all freehand lines, for the freehand quality will help to bring all the parts into harmony, by giving them something in common, if it be nothing more than shakyness!

By the third primary year the pupils begin to delight in tools, in ruler and scissors. An envelope such as that shown at F, gives greater opportunity for the exercise of manual skill.

Have the pupils pack up their sheets of drawings, or their



language papers, or both, and determine the size of envelope required to take them all flat. When this is fixed, upon a sheet of paper more than twice the size of the envelope required, have them lay out the flat, from dictation (with blackboard illustration) as shown in the diagram. This is then to be cut as indicated by the heavy lines, and folded, and pasted.

The envelope may now be decorated with a border or with an oblong having the appearance of a label. It ought not to look like a book cover.

Colored paper for the covers or the envelope, with decoration and lettering in black, gives a result pleasing to children. A colored envelope with a white label on which the work is in color is also pleasing, especially when the color of the flower used in the decoration is echoed by that of the paper, or when the color of the flower finds its complement in that of the paper used for the envelope. In this last case the label must be white to keep peace between the two. Some colors, like some children, are happy enough at the same party if they do not have to sit too near together!

In primary grades the whole aim is to make things that the children like, and are not too bad from the point of view of a person of informed taste; things that can be gracefully outgrown, rather than things that stimulate an appetite for the narcotic of thoughtless decoration, and the fire water of pyrotechnic color.

HENRY TURNER BAILEY

NATURE UNITS IN DESIGN.

THE teacher of design has two means of approach to his subject, each having its advantages and its drawbacks; one, the use of geometric forms, abstract lines and spots, the other, nature subjects. The first seems indispensable in the early stages of the work, for the study of spacing, proportions and the simplest forms of arrangement. With the exclusive use of abstract matter however, it is difficult to secure unity: parts of the design well shaped perhaps, and well proportioned, do not hang together and the teacher finds himself constantly referring to plant forms and nature's laws of growth. And the study of nature is needful; but that brings with it the great difficulty of getting away from representative drawing into design, a thing which many designers never accomplish.

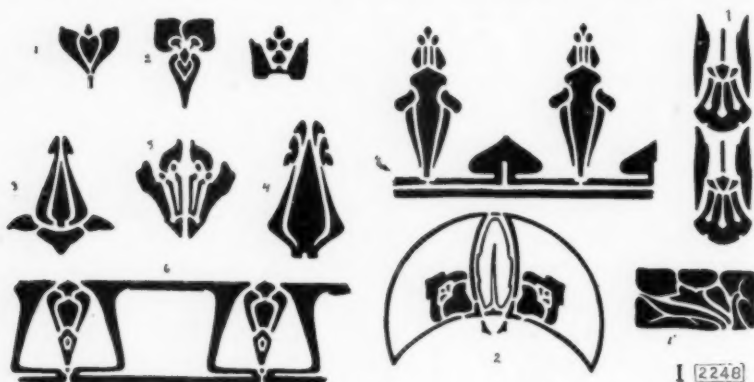
To meet the need of the student for nature material and at the same time avoid this pitfall, the experiment has been tried with some success, of providing plant forms, already conventionalized, and more or less simple according to the advancement of the class. It has also been found that material collected in this shape is of much greater service to the experienced designer, than photographic drawings.

In working with young students, the following plan has been followed: exercises have been given at the first, in changing proportions of some of the simple forms, as Nos. 1, 2, 3, 4, keeping to the arrangement and to the general character of the shapes given.

Next, one unit may be chosen and repeated in a horizontal border studying the length of intervals between units, then inventing means of connecting them. Bands at top and bottom as in Fig. 6 offer the simplest way. Even here there is room for considerable variety in widths of bands and devices for finishing them where they join the unit. This variety may be carried to the length of widening parts to suggest a leaf as in Fig. 6. In the vertical border at 7, the leaf is more frankly given, but

it must always be kept as conventional as the flower-unit. In Fig. 8, a shape has been chosen for the leaf, that will help to soften the angle between the vertical flower and the horizontal movement of the border.

Pulling or stretching a unit that it may fit a given space, is a step in advance over the previous exercises, and one of great



importance, which should be repeated with a variety of applications, for facility in doing this will help the student to make his own conventionalizations. He sees the need of keeping the subject matter secondary to the space.

Let us suppose that a square surface is to be decorated. It must first be decided where the ornament shall be placed,—at center, corners, edges,—its proportion to the whole, its shape. All this should be done with blank spaces, without any use of the flower forms. Then one may be selected as offering a promise of adaptability, and it must be stretched and modified till it has been made to fit the space taken. Figures 9, 10 and 11 show the first steps, with the design in its abstract form. Figure 9 shows on a larger scale, the flower form adapted to the corner



of the border at 9; Fig. 10 the center of interest at the middle of the side; Fig. 11 the unit in the middle. Of course there are many different ways in which these units, or others, might have been placed, while keeping the same simplicity of operations.

Some work with abstract forms will be found profitable in connection with the use of the floral matter. A series of



steps is herewith suggested. Take a triangle—with two equal sides—and with lines radiating from the vertex, cut it into three or four parts—bilaterally symmetrical. A small piece may be cut off at the point of radiation to hold the pieces together:—now the shapes may be modified a little—a very little—taking off something from one and adding it to its neighbor, the number of pieces not to be increased. The lines used in making these modifications must be lines parallel, or nearly so, to the first cutting lines. The margins of the triangle also, many be modified a trifle by the same kind of lines. Having studied the



2251



IV

proportions and shapes of the resulting pieces, they must be separated by a line of light, the pieces being made dark.

Next use a space like an oblong, cutting it into five pieces, all radiating from one point as in the triangle. Modify these pieces, making them as good as possible—then drop out one or two pieces, keeping the design symmetrical, and study the resulting proportion of light and dark of the whole. A floret may now be adapted to the space which is to be the center of interest and a suggestion of leaf treatment to the larger, simpler pieces.

A further modification of the units is possible through technique. The surface may be half-toned, shaded, broken up by the use of outlines or edge lines parallel to the contours; or various lines and spots may be added within the unit, after the manner of veins or the markings upon the wings of butterflies, Fig. 4. Such modifications may be resorted to when the design in black appears too heavy or not sufficiently rich in detail.

JESSIE L. CLOUGH

Richmond Hill, Long Island

THE CONVENTIONAL.

THERE is with our growing appreciation of art and its uses and the adapting of means and motifs to ends, a growing acknowledgement of the need of conventionalization in design. The quaintness due to necessities of workmanship in many old examples of art has appealed to modern students. It appeals even when they cannot account for the charm, discern its causes, or say when it may be safely applied in their own work.

We have much good conventionalization among us of a simple character, especially when such may "arrive" by easy methods. It may not transgress any of the canons of art even when not master of them. Our danger is in being superficial and this appears when design steps beyond a simple repeat or when it affects quaintness or convention for their own sake.

An example is to be seen in a recent number of a magazine for art students in which a kitten is taken as motif. In the initial letter the kitten is just discernable and the treatment, precisely because of its affectation, is amusing. It is like a bit of dialect, which may entertain a moment. But enlarging on what seems the success of this, the "kitten motif" has been used, infinitely repeated, on a plate design, and Oh! Shades of all the Kittens! What child,—or other "unlettered savage"—would not feel it an offence to kitty. Who could associate the roundness and soft fluff of pussy with these hacked-out shapes! We like the design less when we are informed of its origin,—we should not in our own innocence have guessed it. To draw her in circles,—we might endure that, provided such extreme simplicity were not repeated too often.

For the highest convention is not to transmute. When it appears "stiff" it is merely badly done. We modify, it is true, but along lines of organic structure and essential character in order to better adapt it to intended use. A conventionalization that is too severe is mendicant. It is not "up" to its position.

The highest forms of convention, in art as in society, should appear "perfectly natural". Here is paradox,—a hint too of super-man.

But there is another form of art-heresy in pattern making. That we have noticed speaks with a stuttering tongue, this other is a meaningless oration. It is where certain forms are taken, with reference to nothing, and are grouped together by rule with no thought of reflecting living nature. Thus they are set out in patterns that appear, like whited sepulchres, outwardly fair but within—nothing at all. It is a delusion. We are tricked. It is a patent medicine advertisement instead of a story. For a design must have motive, as well as motif. Fine language is to convey thought and feeling. Each of those quaintest and crudest of primitive designs was inspired by some idea and were often of a largeness far transcending the simple forms in which expressed. Hence the charm,—not because of their crudity but in spite of it.

There are designs among primitive patterns that doubtless originated in play of line and we may construct patterns now with purely geometric forms and lines and with the greatest freedom in adaptation. But these have a base in nature and reflect something in the very structure of the mind. These are of a totally different origin from the patterns referred to, and the skill and ingenuity displayed there in balance of line and tone and color, may properly awaken admiration. The pattern contains more than appears at the first glance, not less, as must ever be the case with all good design.

MIRA BURR EDSON

School of Industrial Arts, Trenton, New Jersey

ANNOTATED OUTLINES

SEPTEMBER

PLANT DRAWING AND COLOR

THE course for the year 1906-1907 will be better than any previous course because more closely related to the school life, and to the life of the time. While following substantially the chart as previously given, it will present fresh illustrative material derived largely from the work of children who are members of the School Arts Guild, and offer suggestions for more enjoyable and more substantial results.

The Outline must of necessity be somewhat general, presenting the subjects each month rather than the lessons each day. It pre-supposes an allotment of time equal to one hour each week in each grade, as the minimum.

PRIMARY.

FIRST YEAR. 1. Draw grasses, sedges and fruits, using colored pencils.

Even the "beginners" can make this beginning if you lead them. Find two or three kinds of grass or sedge. Talk with the children about the green carpet of the earth made of these little things. Show how they grow by drawing on the blackboard, using green chalk; one stroke upward for the stem (straight or curved), then little dots or very short or light strokes to make the head, then one or two broad strokes for the leaves. Have the children follow on paper using green crayon. Another day show them how to place two pieces of paper side by side on the desk, with a single stalk of grass or sedge on one, and then how to draw the stem in the right position on the other paper, and make it blossom with the queer little dots and hairs at the top, and flying out its green flag at the right place. The illustration, A, is from Newton, Mass.

2. Begin to teach the color names.

By means of a glass prism, a hand mirror with a beveled edge, or as a last resort a tumbler of water with a piece of window glass placed in it at an angle with the bottom, bring the prismatic colors into the room. Collect



glass beads, bits of paper, anything to match these colors as closely as possible. Talk about the rainbow (See Book for June, 1905, pp. 638, 657, etc., and September number, 1905, p. 27, for further suggestions, and the rainbow stories.) Teach the color names; red, orange, yellow, green, blue, violet, as a part of the daily language lessons this month and next.

Combine drawing, color, and the language lessons by placing on the board or chart something similar to sketch I, the fruits being appropriately colored. The pupils who have been in the grade before can make sheets of this sort; and the beginners can draw some one fruit, using the right color.

SECOND YEAR. 1. Draw simple plants and fruits using colored pencils.

Bring into the schoolroom fall dandelions or some other flowering plants which may be represented in two colors. Have two or three kinds, requiring different colors. Draw these very simply on the blackboard before the class, using colored chalk; a light stroke to show the direction and length of the stem, others to indicate the branches, then single well considered strokes to represent each stem its proper thickness and lastly a few strokes to represent the leaves and flowers in the right places and of the proper colors. Have the children follow on paper, using colored pencils. Another day give each pupil two sheets of paper of appropriate size, and have each place his own specimen on one and draw it on the other, by the same method. Repeat with exchanged specimens. Illustration B is by Allegra, Braintree, Mass.

2. Begin to teach the six standard colors.

The pupils probably know the color names, red, orange, yellow, green, blue, violet. The next step is to lead them to image each color, clearly, at its best. The steps are: a sample of the color (a piece of colored paper, a tablet, a wash of the color full power); observation of this, and the finding of similar colors in the room

and from memory; the name; practice in using the name; practice in using the color. Many exercises involving the use of these colors are already well known. Here is a fresh one. The Little Balloon Man. He holds a balloon of each standard color. The sketch may be copied, hektographed, traced, and colored by each pupil. Have the brightest balloon in front and the darkest one behind. A quick way to get the outlines is to trace around a cent and draw the little gnome freehand.

THIRD YEAR. 1. Draw flowers, seed packs, and fruits, using colored pencils or water color.

Have as many different kinds of seed packs as possible to illustrate how Nature does up her seeds for delivery; pods, berries, heads, fruits, etc. Make the first a nature lesson with blackboard sketches. Have the pupils copy some of these step by step as you draw on the board, using color, as you do.

Have each pupil make a drawing from a specimen of his own: the fruit stalk of morning glory, butter-and-eggs, Deptford pink, poppy, mullein, rose, iris,—anything available. Have the drawings made in an orderly way: light lines to indicate the direction and length of the main stalk, branches, details, then thoughtful drawings of each part in proper proportion. Each pupil should make several different drawings, instead of spending much time on one. The illustration, C, is from a stalk of cotton grass, by Della Goodhue, Whitinsville, Mass.

*Fruits from
The Land of the Sky*

Red ○ Apple
Orange ○ Pumpkin
Yellow ○ Lemon
Green ○ Lime
Blue ○ Plum
Violet ○ Grape
Margaret I

II



*The Little
Balloon-Man.*

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2. Begin to teach tints and shades of the six standard colors.

This may be done easily by the use of water color. Take a brush full of pure color and paint a spot on white paper; dilute the color with water and paint another near it; dilute the color still more, and paint another. Beginning again with pure color add a little black and paint a spot of this near the first, add more black to the color and paint another; and so on. Tones lighter than the standard color are called Tints; tones darker than the standard are called Shades. Have each pupil color an outline like III, for example, a pot of flowers from the garden of Mary (Mary Quite Contrary, is her full name, you remember) using a tint for the flowers, the standard for the leaves and a shade for the stem and the pot, which might have a stripe of the standard or tint, if the pupils can manage it.

INTERMEDIATE.

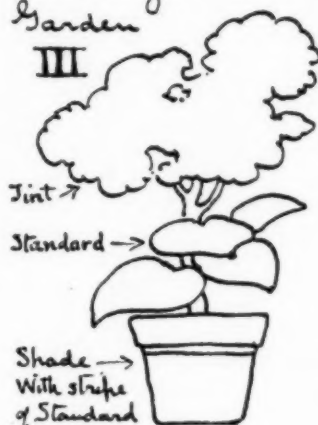
FOURTH YEAR. 1. Make drawings from leaves, flower and fruit sprays, in silhouette, with brush. Trim the sheets to appropriate size.



Select some simple spray, a single small stalk of clover, dock, or any "weed." Show what a pretty silhouette it makes by casting its shadow upon a piece of paper. It is this shadow we wish to draw. Sometimes by placing the specimen in a sunny window behind the curtain its shadow as it falls on the curtain may be drawn more easily than the plant itself. Or placing the specimen against a sheet of white paper the silhouette may be drawn with a brush full of ink. A pencil line or two may be first sketched lightly to indicate lines of growth, then the silhouette should be drawn from the top downward. Every stroke should represent some element of the plant and tend towards its source of growth. If you cannot make such a drawing before the class (but you can, if you will but try!) show a few examples of silhouettes and tell how they were made. Then have each

From Mary
Contrary's
Garden

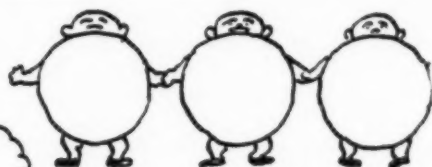
III



Shade →
With stripe
of Standard



V



Three Roly-Pogues
III from Noland



Ole Bren Tarpin's
chillum when dey "want"
no bigger dan a
trousers button!



Complements:
with the
Compliments of
The Author.

I For tints and shades

II For analogous hues:

III For Complementaries | OY, Y, and GY, for ex.
Apple: Red; blended with green at a; leaf green.
Grapes: Violet; leaves dull yellow.
Orange: Orange; saucer blue and white.

pupil work from some specimen. Have them try the same spray in a slightly different position several times. Do not attempt to correct a silhouette. Let the pupil start a new one. The illustration, D, is by Helen Coyle, Grade 4, Weymouth, Mass., Third prize, September, 1905.

2. Begin to teach hues of color.



Review the standard colors, red, orange, yellow, green, blue, violet. Review the spectrum, and recall the fact that in the spectrum there are no sharp divisions between the colors; one melts into the next. We may see that at one point the band of color looks yellow, at another green, at another blue, but we can also see that the yellow seems to mix with the green on one side, and the blue to mix with the green on the other side. Take three clean color pans and place a little pool of green in each. Mix a little yellow with the green in the first pan, and a little blue with the green in the third pan. You have now three Hues of green, a yellow green, pure green, and a blue green. Green is the family name. Each standard is central in a similar family group. Have the pupils discover groups of hues in autumn leaves, in flowers and fruits. Have them practice making groups of hues exhibiting the family relationship, as suggested at IV, for example. Mark around a coin to make the circles. Have each pupil decide upon the single hue characteristic of some spray, and make a silhouette of the spray in that color. Trim the sheets, and

add initials. See Book, September, 1905, p. 20, etc.

FIFTH YEAR. 1. Make drawings from leaves, flower and fruit sprays, in two flat tones of color, with brush. Trim the sheets to appropriate size.

Select some spray which shows two quite different tones of color, such for example as the grape where the upper sides of the leaves are green and the under sides a tint of yellow green; the alder or the choke-cherry where the leaves are green and the fruit almost black, the aster where the flowers

are yellow and violet. Show how such a spray may be represented simply by the use of two tones of gray or color, differing in value. Have each pupil make such a drawing. One way is to draw the whole in the lighter tone and to add the darker tone where required after the first wash is dry. Another is to mix and test each tone, then to paint in each at once according to the specimen. Give special attention to proportions, especially in foreshortened parts. Illustration, E, is from a prize drawing by Mildred Ried, Easthampton, Mass., September, 1905.

2. Begin to teach complementary colors.

Show by the use of water colors how red and green neutralize each other, or gray each other when mixed. Show that a similar effect is produced by mixing orange and blue, or yellow and violet. Colors which neutralize each other are called Complementary colors. When such colors are found related in nature both are, as a rule, somewhat neutralized. The same is true in all fine color schemes. Have each pupil make some simple outline drawing such as those shown at V, and color it to show related complementary colors; a red apple with one side (a) somewhat neutralized with green, and a green leaf. A bunch of grapes (violet) with its dull yellow withered leaves. An orange in a "blue and white" saucer. A good preparation for this exercise is that given in the Book for June, 1905, p. 645.



Have each pupil decide upon two complementary hues suitable for use in representing some natural specimen (rose hips, barberries, asters, etc.) and make a drawing from that spray in those colors. Trim the sheets and add initials, as in the previous grade.

SIXTH YEAR. 1. Make drawings from sprays with flowers or fruit, in three or more tones of gray or color, with brush. Trim the sheets to appropriate size.

Select some large spray, with prominent masses of flowers like the golden rod, or of fruit like the apple or pear, and by comparing it with a standard Neutral Scale* decide upon three or more values of gray which would fairly represent the values of its different parts (stalk, leaves—upper and under sides, flowers, or fruits), and make a drawing of it using washes of gray to correspond.† Have each pupil make such a drawing from the same or a similar specimen. The illustration, F, is from a prize drawing by Mildred Kelsey, Middletown, Conn., September, 1905.

2. Begin to teach scales of values.

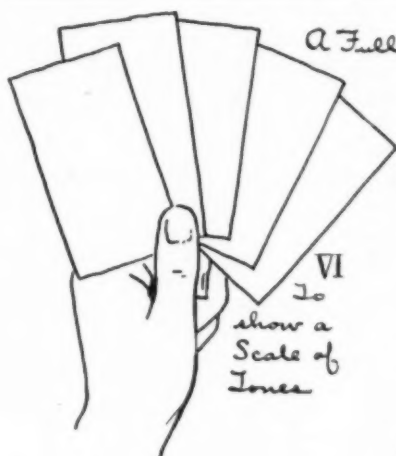
Review tints and shades of color. Show the standard neutral scale and explain it. The new problem is to "tune" tints and shades to correspond with this neutral scale. A good first exercise is the following: Draw five circles about an inch in diameter (with compasses or by tracing around a coin) placed about three-eighths of an inch apart, one above another. Leave the uppermost circle white, color the lowest one jet black. Mix a wash of gray which when dry will give middle value, and place this in the central circle. Determine by experiment and wash in the correct value for light gray, and also for dark gray. A second exercise is to substitute a standard color, tuned, to middle value,‡ for the central note of the scale, a tint of the right value for the note above it and a shade of the right value for the note below it. A diagram like VI is a pleasing application, the first card being left white.

Have each pupil make a color scale of five tones (including white and black) appropriate for the rendering of the spray already drawn, and make the drawing in that scale, white being the background. Trim the sheet and add initials as in previous grades.

*Such as that published by The Davis Press.

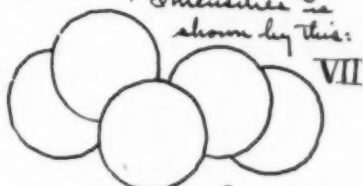
†The problem may be worked out satisfactorily in pencil as well.

‡Yellow, orange and green must be darkened to bring them to middle value, and red, blue and violet lightened. Compare the Munsell middle value standards.



A Full Set

A Scale of
Intensities is
shown by this:



A Group of Friends



Children traced from the
Delineator or the Ladies' Home
Journal, may be colored in
monochromatic or Analogous
harmonies.

Simple landscape outlines
may be copied and colored to
illustrate Complementary and Complex
Harmonies of color.

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GRAMMAR.

SEVENTH YEAR. I. Make drawings from flower and fruit sprays, with special reference to details of structure. Use pencil and water color.



Select a simple spray. A complex one merely multiplies difficulties. By means of illustrative sketches on the blackboard, and good examples of rendering, lead the pupils to appreciate the life history written in the structure of the spray, and how that history may be indicated in the drawing. Notice especially the change in the direction of the main stem at the point of branching; the sudden decrease in size; the cylindrical character of each part; the lines and dots which form the annual rings, leaf scars, etc. Have a specimen for each pupil, and have each pupil make as thoughtful a drawing

as possible. Trim the sheet. Place the name on the back. The illustration, G, is an honor drawing by Edith McClure, grade 7, Dover, Mass.

2. Begin to teach scales of intensities.

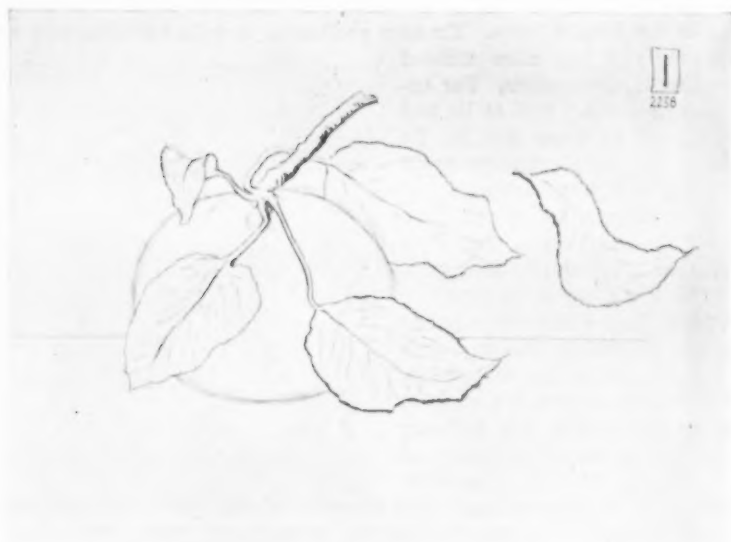
Review tints and shades of color. Review complementary colors. Review the Neutral Scale. The new problem is to reduce the intensity or "chroma" of any color without changing a given value. For example, take red. Red at its best corresponds in value to H D. By mixing its complementary green with it, a scale of intensities of red may be produced in which the values do not change, but from which the red gradually disappears. Arrange five clean color pans side by side. In the first mix a strong wash of pure red: in the last a wash of neutral gray of the same value. By mixing green with red, make in the central pan a red half-way between pure red and neutral gray in intensity. This may be called "half red." Less green mixed with the pure red will give a tone midway between half red and pure red; this tone we may call "three-quarter red." More green mixed with pure red will give a tone midway between half red and neutral gray; this tone we may call "quarter red". These five tones form a scale of intensities of red. Of course such a scale is possible with any color.



Have each pupil make a group of circles similar to that shown at VII. Color the first at the left some color at 3-4I, the next the full color, the next the color at 1-2I, the next gray of the same value as the full color, the last the color at 1-4I.

Have each pupil make a tracing or other copy of the pencil drawing previously made, and color it appropriately in tones of very low intensity, say 1-4I. Or, select some specimen of plant life exhibiting colors of low intensity like a pasture mushroom, or a dried pod, and make a study of it in color. The illustration, H, is by Willie Winbeig, Southbridge, Mass.

EIGHTH YEAR. 1. Make drawings from flower or fruit sprays or trees, with special emphasis upon the rendering of textures. Use pencil and water color.



By means of sketches and illustrations lead the pupils to see that a sharp line, quickly drawn, will suggest a hard smooth contour; that a very delicate line of perfect curvature will suggest something like the contour of a rose petal; that a broad soft line will suggest a material like cloth; that a rough jagged line will suggest something like bark or a moss-grown rock. That the pencil by its handling may be made not only to represent facts but to suggest still other facts. Think texture as you draw and your hand will represent texture, according to the amount of "information" it has received through practice.

Have each pupil make several studies of some large specimen indoors or out, attempting to express as much of the textures of its parts as possible. Illustration I is from a prize drawing by Irma King, Orange, Massachusetts.





2. Teach Monochromatic Coloring.

Review tints and shades of color and also the Neutral Scale. Have each pupil select some standard color and make from it a large graded wash running from the lightest possible tint to the darkest possible shade. When it is dry cut from it seven oblongs about 1 1-4 in. x 3-4 in. (avoiding streaks and spots) to match closely in value the seven tones of the neutral scale between white and black. From the remaining pieces cut as many other oblongs as possible, large and small, of such sizes as seem convenient. By having pupils select and group oblongs lead them to see: 1, that a group is most pleasing when the strongest color in it occupies the smallest area; 2, that a group is most pleasing when the values of its tones are at consistent intervals as measured by the neutral scale. That is, if two tones are used they should be at least one step apart; if three are used one must be midway in value between the other two. The oblongs may be kept in an envelope for further experiments. Make a tracing such as VIII, and color the costume in two or three tones of one color.

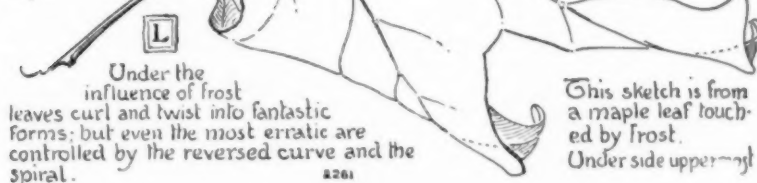
Have each pupil make a tracing or copy of his plant drawing and color it in monochromatic tones; two tones, the background being the tone of the paper; or three tones, the background being one. The illustration, J, is by A. E. B. of South Ashburnham, Mass., an honor drawing, September, 1905.

NINTH YEAR. 1. Make drawings from flower or fruit sprays or trees, with special emphasis upon beauty of line and grace of movement. Use pencil and water color.

By blackboard sketches, drawings and other illustrations, and by many examples from nature lead the pupils to appreciate something of the grace of line in natural growths, K. If possible show them the illustrations in Ruskins' *Proserpina*, especially Plate VIII, where the *Myrtilla* appears "Sketched for her gesture only."

Have each pupil make a drawing in pencil from some specimen indoors or out, showing the dominance of the curves. The subject may be a tree, or even a single leaf, L. The drawing M is by Carl Allison of Middletown, Conn., one of last September's prize drawings. The general direction of the main stem follows a curve of force. Notice how well the midribs have been studied, all curves of grace.

CURVES of force are prominent in spring growths, and in ribs or other lines which give strength. In mature and in withering, and drying forms curves of other character appear.



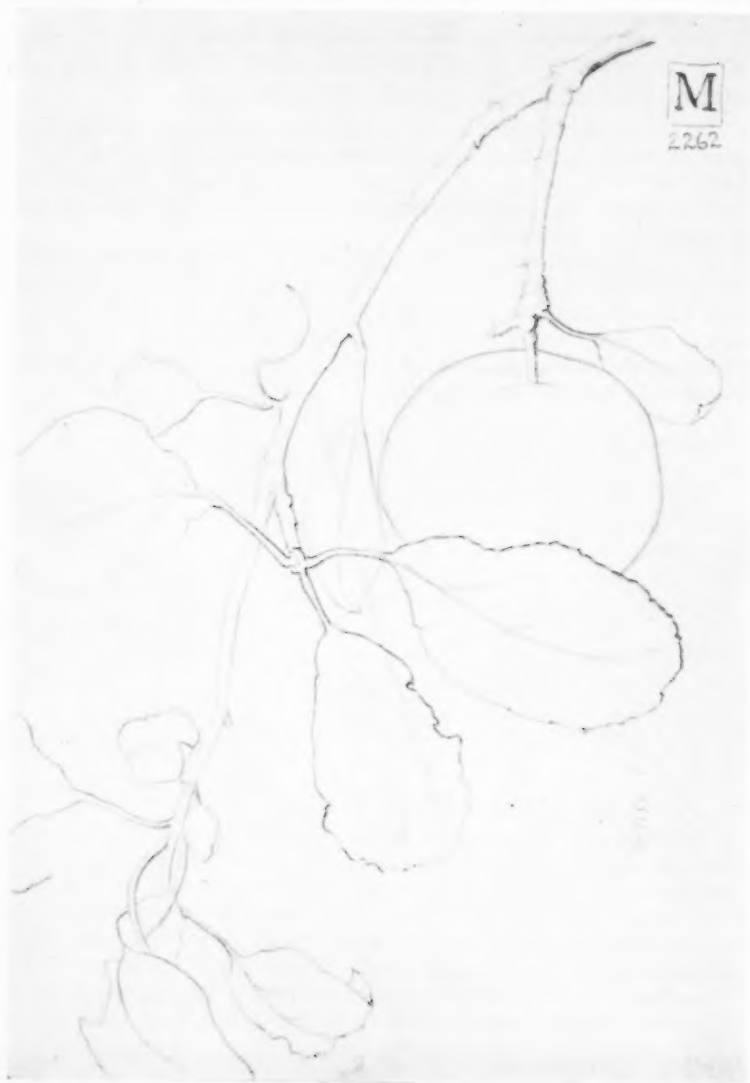
L Under the influence of frost leaves curl and twist into fantastic forms; but even the most erratic are controlled by the reversed curve and the spiral.

This sketch is from a maple leaf touched by frost. Under side uppermost

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2. Teach Complementary Coloring.

Review scales of intensities (Grade VII). Select two complementary colors, and starting with a pool of each, pure, work them together upon a large sheet of paper in all possible degrees of intensity of each from purity to neutral gray. When the sheet is dry cut it into oblongs of different sizes, and from them select by experiment the most pleasing groups of tones. Lead the pupils to see: 1, that the group is best when one of the two colors is larger in area than the other, that there may be a dominant tone; 2, that the more brilliant the color the smaller its area should be; 3, that if one color appears



N

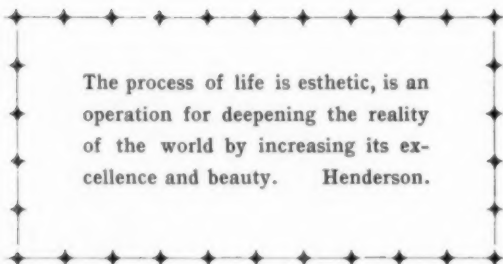
2263



E. J. L.

at full intensity in the group, its complement would better not appear at equal intensity; 4, that if the areas for two complementary tones are equal, the intensities of the two may be equal; 5, that black, white, and middle gray may sometimes add to the beauty of a complementary group. Make records of the best groups, by pasting the oblongs side by side on a sheet. Make tracings such as VIII and IX and color them with complementary colors of pleasing intensities.

Have each pupil make a tracing from his drawing from nature and color it with complementary colors of pleasing intensities, the background to be white, black, or gray. The illustration, N, is from a prize drawing by Esther Lundahl, Bristol, Conn., a study of the burdock in blue green and violet red, on a white ground.



OUTLINES FOR RURAL SCHOOLS

By WALTER SARGENT

State Supervisor of Drawing for Massachusetts

SEPTEMBER

SEPTEMBER is a short school month but its work is important. The way in which the year's drawing begins, influences its whole progress.

Let us first take a survey of the essential points of the year's work, which month by month will be considered in detail. Broadly stated, a course in drawing has a three fold aim: ability to draw objects free hand from nature or from memory and imagination, to make diagrams and working drawings, and to appreciate and use good design and harmonious color. Teaching will be simplified if what does not tend to secure this end is eliminated and what does so tend is emphasized.

The following is a brief outline of topics for primary and grammar work during the year. It is so arranged as to show the relation of each topic to the three fold purpose of the work.

PRIMARY DIVISION. First four years in school.

I. Freehand Drawing.

This is best accomplished in this division by two lines of study:

1. IMAGINATIVE OR ILLUSTRATIVE DRAWING.

Under this head the following subjects are especially valuable.

- (a) Local scenes and occupation.
- (b) Ways of transportation and travel which the children see and know about.
- (c) Their own play and work.
- (d) Illustration of other school work, such as language, geography, etc.
- (e) Unusual incidents, such as a circus or a fire.

2. DRAWING FROM NATURE.

- (a) Common implements of work, indoors and out, such as garden implements and kitchen utensils.
- (b) Toys and other things used by the children in their play.
- (c) Natural objects, such as animals, birds, flowers, seeds and trees.

II. Working Drawing.

- (a) The simplest geometric elements such as vertical and horizontal lines.
- (b) Measurements and diagrams made chiefly in connection with other school work.

III. Design and Color.

- (a) Thanksgiving souvenirs, Christmas gifts, Calendars, Valentines, May baskets, etc.
- (b) Covers and envelopes for other school work.
- (c) Design involving things useful and ornamental in the schoolroom, such as penwipers, mats, bouquets, etc.

GRAMMAR DIVISION. Fifth to ninth years in school.

I. Freehand drawing, which in this division also follows two lines.

- (a) Continual use of drawing to illustrate geography, history, reading, etc.
- (b) General use of drawing wherever it is helpful as a means of expression.

II. Drawing from objects.

- (a) Common objects with special reference to correct general proportions.
- (b) Flowers, trees, plants and leaves. Sketches showing their general shape and how they grow and careful drawings, exact shape and botanical structure of such parts as joints, buds, leaf margins, etc.

Working Drawing.

- (a) Exact measurements with a rule.
- (b) Diagrams to scale, such as maps, location of places about town, etc.
- (c) Simple working drawings giving such a description of the shape and dimensions of objects as a workman would need for a guide in making them.

III. Design and Color.

- (a) Objects made for use and ornament in school, such as covers, portfolios, calendars, etc.
- (b) Objects made for home such as Christmas cards, printed mottoes.
- (c) Plans for improving the school yard with gardens, shrubs, trees.

SPECIAL OUTLINE FOR SEPTEMBER.

PRIMARY DIVISION. Plant drawing and illustrative sketching.

Have pupils draw common fall flowers, such as the ox-eye daisy, purple aster and fall dandelion. Those who were in this division last year should be expected to draw the flowers in fairly good proportions, while the class just entering will make a beginning and learn much by seeing the drawings of the others. Let those among the older children in the primary division who draw best show the new comers how to do it, by sitting with them and making a drawing before them. This is a help to all.

Begin a series of illustrative sketches on the topics given in the list, and plan for a lesson on each topic in each of the four seasons. For example in topic number 1, plan for a sketch of local scenes and occupations in the autumn, another in winter, a third in spring and a fourth in the early summer. These will form a series which is valuable as observation work and is closely related to other school subjects.

A lesson plan for illustrative sketching, for example on the topic of local occupations, such as planting a garden:

1. Have children tell about any planting they have seen done.
2. Have them make sketches representing what they have seen.
3. Place these sketches where they can be easily seen and have each child see them all if possible.
4. Let them make another sketch.

GRAMMAR DIVISION. Plant drawing.

Have children draw leaves and fall flowers with pencil or brush. Arrange the specimen on one sheet of paper and draw on another placed beside it. Select three or four leaves which illustrate different types of structure as the palmate maple leaf, the parallel veined plantain and the pinnate elm. Those just entering this division should try especially to draw the general shape and proportions correctly while those who are older should be expected to show as well the structure and finer details of shape.

Begin the year's work with a resolve that some drawing shall be used as a common means of description in other school work.

HELPFUL REFERENCE MATERIAL

Suggestions: Things to make.

Back numbers of the School Arts Book, especially in the Outlines for November, December, and June. Year-Books, Council of Supervisors, Vol. 2, pp. 158-159; Vol. 3, pp. 90-98; Vol 4, pp. 47-87; Vol. 5, pp. 13-67. Prang Text-Books, Sections "Measuring and Planning" and "Design."

Methods of Work.

Basket Making. Book, April 1905, p. 453; May 1905, p. 521; June 1905, p. 426; Nov. 1905, p. 158.

Coloring. Book, April 1904, p. 339; Nov. 1904, p. 119.

Conventionalizing. Book, May 1905, pp. 563-573.

Cross-Stitching. Book, Dec. 1903, p. 142; June 1905, p. 451.

Designing Objects. Book, Jan. 1902, p. 6; Book, Jan. 1903, p. 144; Book, May 1904, p. 405.

Designing Programs. Book, June 1902, p. 9; June 1905, p. 680.

Designing with Spots. Book, April 1902, p. 1; May 1903, p. 269; Outline, May 1904; Book, March 1906, pp. 505-506.

Stamping or Printing. Book, March 1906, pp. 500-501; April 1906, pp. 571-572; May 1906, pp. 648-652.

Stenciling. Book, Feb. 1902, p. 11; June 1905, p. 605.

Tooling leather. Book, Dec. 1905, p. 252.

Weaving. Book, April 1904, p. 347; May 1906, p. 622.

A PRACTICAL BASIS FOR A COURSE OF STUDY IN DRAWING AND ART.

NOTE.—This article is intended particularly for the consideration of supervisors of drawing.

IN presenting the general suggestions which follow, the writer desires to speak with becoming modesty as a layman among experts. The thoughts here expressed have gradually taken their present form. Their statement at this time is due in part to a recent discussion at a small club composed of a few prominent teachers and superintendents of Massachusetts. The subject under discussion was a course of drawing for the public schools. There was general agreement regarding the following criticisms of many of the courses now in use.

1. There is no central thought upon which the course is built.
2. Each course is a patchwork of good things without systematic arrangement.
3. The work does not grow out of and return into the life of the child.
4. The results do not show a continuous systematic growth in power to think clearly, appreciate adequately, nor express correctly.

The condition suggested by the above criticisms is not surprising. The subject is comparatively new in our schools. It has come in at a time of great re-adjustment as a part of this re-adjustment. It has come in, as do most of the new things, at the suggestion and under the direction of men who know more about the subject than they do about the children and their immediate needs. We must patiently assist each other to secure for this subject a sane basis and proper correlation with other subjects and with the life of the child. It is with the hope of being helpful in these directions that this article is offered. Let the reader consider these as tentative suggestions which may squint toward a solution of our problem.

The commonly accepted purpose of a common school education is to prepare each child for good citizenship. It seems proper to ask what contribution shall a course in drawing and art make toward such a preparation? In the first place we may certainly all agree that it should fit him to express, in a simple way with pencil and paper, such things as the ordinary man may need to express. This power requires a certain amount of training in technique which every child ought to get and for which provision is being made in the most of the courses in the subject now in our schools. This is the so-called practical side of the subject. It is receiving and is sure to continue to receive the major part of attention. It is quite certain that as soon as the whole subject is put upon the proper basis this part will take its proper place. With this in mind I shall, in the present article, disregard this side of the subject.

There is however another side, not less important, more spiritual and harder to approach. This is the emotional side, the appreciation of the beautiful,—the art side. Now we must not expect the plain, everyday citizen to go too far in the appreciation of the beautiful. Right here the ultra artistic people who plan our courses make a great mistake. They forget, what I desire to emphasize, viz., that we must plan for the children of the masses. They think of the appreciation of the art treasures of the great art museums of Europe; the appreciation which has come to be such a joy in their own lives and which they desire to secure for their children. Now nine tenths of the children in our public schools will not go into these art museums nor will art treasures get into their homes. Is there then no art for them? It seems to me that there is a very great deal and that there are certain definite things toward which we may direct their work.

To get the matter quite clearly before our minds let us ask ourselves the question,—What should art do for the child of the artisan? It seems to me that we may say as a general proposition, that it should help him toward a sweeter, saner, more whole-



some life. To be still more specific, the course in art in the public schools should influence the ordinary citizen as to,

1. His home and its furnishings.

Let us understand, then, that a house should bear witness in all its economy that human culture is the end to which it is built and garnished.—Emerson.

2. His door yard and garden.

The best civilization cannot exist without flowers any more than without pictures.—L. H. Bailey.

3. His dress and manners.

If by love and nobleness we take up into ourselves the beauty we admire, we shall spend it again on all around us.—Emerson.

4. His appreciation of the birds and the woods and of parks and parkways.

These things may at first seem simple, homely and far beneath what we usually think of as the world of art but they are fundamental to all true art and may furnish the basis from which to go on as fast and as far as the conditions of the children and their environment may warrant.

There can be no great school of art, unless artistic tastes are developed in every walk of life, and this can only be obtained by fostering the taste for artistic decoration of the home.—Villari.

When the hard-handed son of toil objects to much of the art work in our schools as not practical for his children, but as very proper for the children of the rich, he is in the main right so far as it applies to his own children. If the art work of the schools leads to discontent with what the parents are able to provide, a demand for expensive dresses and millinery and an aping of the rich, even to the extent of filling the house with bright, tawdry furnishings, then it has not only failed to bring beauty into the home but it has been a breeder of discontent and these parents have a right to be dissatisfied with it. If however the results of the art instruction is a desire to be helpful in the home, to make the most and the best of what one has, then these same hard working parents recognize its value. It is practical, economical and makes the home more beautiful.

The foundation of beauty is the heart, and every generous thought illustrates the walls of your chamber.—Emerson.

Before discussing the above mentioned four lines in which art instruction should help the child, let us consider

three ideas which are fundamental in each. These fundamental ideas are,

1. Cleanliness.
2. Order.
3. Honesty.

The first and second of these need no explanation.

"Cleanliness is next to godliness."

"Order is heaven's first law."

In regard to the third, two points should be emphasized. First one should wear such clothes and live in such apartments as are in accord with his means. Second his true personality should show in both his dress and his house.

Art is the free and adequate embodiment of an idea, in a form peculiarly appropriate to the idea itself.—Hegel.

These will, I think, be recognized as simple, modest demands and as possible of attainment. It is true that they are very far reaching and can come only gradually and at first only in the more favored places.

And now let us return to our four propositions and picture what we would like to have come true for our future citizen, along each of these lines.*

1. His home shall be modest, scrupulously clean and with everything within and without in good order. The furnishings shall be simple, substantial and in harmony with the house, the occupant and his mode of life. There shall be a few pictures on the walls, each with its message for the owner. A few much read books shall be on the table and in the book case.

*The illustrations show that a beginning has been made at Hyannis in teaching these things objectively. The children select the furnishings, care for and use the rooms, according to their best taste and skill.

2. The grounds shall be as ample as possible and well kept. There shall be a garden with a few flowers and vegetables, a clinging vine and one or more fruit trees.

3. Our citizen's dress shall be in keeping with his income and the surroundings, quiet, substantial, and not costly, and



his manners shall be modest, quiet, dignified and appropriate for his station in life.

4. He shall love to take his family to stroll in fields and woods. He shall use his influence as a citizen for ample school grounds, the planting and preservation of trees and the improvement of parkways. Here our good citizen shall be living the simple life, in harmony with his surroundings. What could be more artistic? Is not such a condition of

the common citizen possible and one well worth working for?

"He who shall bravely and gracefully subdue this Gorgon of Convention and Fashion, and show men how to lead a clean, handsome, and heroic life amid the beggarly elements of our cities and villages; whoso shall teach me how to eat my meat and take my repose, and deal with men, without any shame following, will restore the life of man to splendor, and make his own name dear to all history."—Emerson.

To those accustomed to think of education only from the book standpoint these suggestions may seem very radical. It may even seem to many that these are matters for which the home must be responsible and with which the public schools have no business. I am however, sure that the readers of this magazine are in sympathy with every effort of the school to make the home more wholesome and more beautiful. Personally I believe that right here is a splendid opportunity for the school to help the home in a thoroughly practical way. Just how it is to be done is another and a harder question. This I shall attempt to discuss in a future article.

W. A. BALDWIN

Principal Hyannis State Normal School

EDITORIAL.

JUNE is a notable month in our school calendar. It is at once November, December, October and May; it has its own Thanksgiving day—the day when school closes; it is the last month—of the teacher's year; it is the month of harvests—when we bind sheaves of results; and it is seed time—into the world outside our school walls we cast our pupils, hoping that some will produce thirty, some sixty, and some a hundred fold, by their use of the truth we have given them. The “long vacation”—that “extra” added to the salary, and more precious than gold, will be here before we know it. Then what baths of fresh air and sunshine! What feasts of beauty! What siestas of leisure! What picnics of spirit in the open!

¶ But before all that we must help our pupils to produce at least one good design apiece which shall be a record of the year's achievement, an embodiment of the knowledge, taste, and skill at their command. That such a design should be of interest to each child, enlisting all his powers, everybody admits in these days. That it should be his own, yet not wholly his own, every thoughtful teacher is forced to believe, otherwise why is the child in school? A teacher is an educator one who “draws out” the mind of the pupil, stretches it a little farther each day, calls it to a super-normal effort, attracts it to a superior ideal. The child's own ideal is not to be condemned, cast aside, discarded, it is to be grown into the better, developed into the highest form of itself. The precious original idea in his first design must be seen glorified in the finished result. Just how to initiate and sustain such an evolution is the problem of problems. The solution depends of course upon adjustment, the nice adjustment of the environing mind of the teacher to the growing mind of the pupil. From the teacher must come stimulation, appreciation of effort, encouragement, suggestion, friendly criticism, help, and applause. From the child must come response, self activity, patient continuance in well doing.

For weeks I have been wondering how to help you who read the School Arts Book to grasp more completely the teacher's problem in teaching design. I have concluded to try to do it by a confession. I am going to tell you how I dealt with myself in making that aster design on the cover of the last September Number. Now let us understand at the outset the difference between what Dr. Ross calls a "pure design," and what Day calls "practical design." The end in pure design is the achievement of order in the shapes, tones and relative positions of spots on a plain surface. The end in practical design is to achieve such an order for a specific purpose or use. A pure design is a song without words, an aria in an unknown tongue; a practical design, or as we commonly say, an applied design, is a song in English, something with significance, something we can understand.* That aster ornament was a problem in practical design. As nearly as I could state it to myself it was: To make a cover stamp in the form of a circle, to be printed with type, in one color, employing the aster as motif as appropriate to a September number. I had therefore three things to consider: 1, The aspect of asters; 2, The pleasing arrangement of the elements within a circle; 3, The bringing of the ornament into harmony with the other elements of the cover. I will review what I did and what I said to myself in the doing.

Asters grow in groups of all sizes on rather stiff branching stems. The leaves are long, narrow, curved, pointed, and small leaves or bracts grow at the joints. If asters are to be arranged within a circle the flowers must be massed and all the elements brought into harmony with the circular curve, but the quality of straightness and uprightness so characteristic of the aster

*A design from abstract spots may be likened to instrumental music. Some of Miss Clough's designs in this number are like songs in Arabic. The designs Miss Edson advocates in her article on The Conventional, are songs in English. Each is right, each is good in its place; the one essential is that each shall be MUSIC—harmonious, rhythmical, symmetrical music.



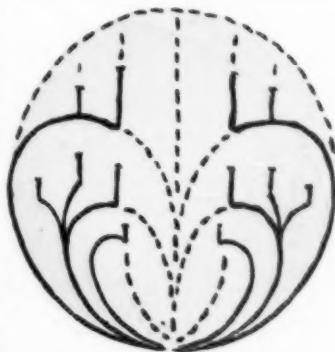
must be preserved. I made sketch 1. It seemed too formal, too rigidly vertical and horizontal in its lines. I tried 2, but in this all aster straightness was lost; moreover all the darks came in the lower part of the circle: 3, brought the darks into place; but the straightness was still lacking.* Then I tried 4 to distribute the darks more evenly and emphasize the stems; but it seemed too Greek for so wild a thing as the aster. An informal arrangement 6, seemed too Japanese, so I tried to modify 4, and 6 was the result. Again the straight quality was lacking, so I went back to a more rigid arrangement 7, but now an Anthemion in white stared me in the face, and I proceeded to fill in the white spaces with flowers as at 8. I was disgusted and went back to my first idea, modified as at 9. The leaves were too prominent; 10, leaves still obtrusive; 11, this was angular enough but all horizontal and vertical again. I went back to 6 which seemed more hopeful, and got 12 as the next result, and then 13. But these were too curved; more stiffness seemed essential; I tried 14 and 15. No good. What a pity to forego curves, especially within a circle. Designers have bent oak branches into circles, why not bend the aster, as at 17? But why not make the arrangement more angular by using a hexagon? 18. Or an equilateral triangle within a circle? 19. Or a circle in a circle? 20. No; let's go back to our first idea and re-study that. But 21 seems hopeless. 18 wasn't so bad; it might be improved, 22. No, No; the solution must lie in the direction of 1 after all. But in 23 the flowers are all in one place and the leaves all in another; 24 is better. But, alas; What a tattooed savage I have made! In 25 a nose developed! In 26 ears! and ear rings!! But the thing looks more hopeful—rigid stems, flowing leaves. It separates into upper parts and lower part,

*These sketches were very rough, made as quickly as possible with brush and ink, merely to determine a general plan for the design. Each was made in two or three minutes.



however. 27 is better. The circle is now broken up into three rather interesting masses, in harmony with its contour, and yet with a good straight line in the middle. The lower part is somewhat empty, 28 is better in distribution, but the flowers at the top over-balance the leaves below. But that is easily modified. I believe I will hold to this general arrangement, but balance the flowers and leaves better. 29 is the result. An aster quality pervades the design, but the elements are related in line to the contour of the circle.

The next step is the refinement of the design. This I attempted to accomplish, first, by thinking out carefully the suggested space relations, as indicated by the line sketch. The circle is divided by a vertical diameter which becomes the axis of the design. The principal lines make two oval figures with their points together at the bottom. These lines are echoed by the smaller ovals within. The vertical axis is echoed by the vertical parts of the stems; a form like a jardiniere is repeated three times within the circles; here is harmony of shape. They are of different sizes; hence rhythmic in measure. The asters grow in groups rhythmic in size; the flowers themselves vary in size in an orderly way. The leaves must be rhythmic in size. The outer ones, below, attract too much attention. They cannot well be smaller; but we can let a little light through them! Bracts must be suggested at the joints. Now the size of the whole, and the strength of line to be used must be determined by comparing the sketch with the other elements of the cover. While the cover must hold together as a unit the title must



hold its own as the most important thing on the page. And at last, the design reproduced here in the circle was the result. It is my original idea improved, put into orderly shape, refined, brought into harmonic relations with the other elements of the cover. It is not a pure design with abstract spots; it is an applied

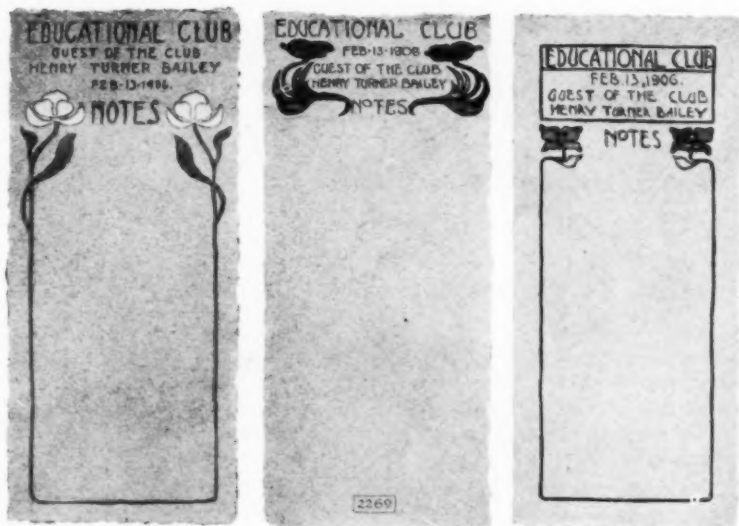


design from the aster.

The result may not be beautiful, but no one can say it is not orderly. "The achieving of order is our aim in teaching design," says Dr. Ross. "Beauty? That is a supreme example of order, achieved instinctively and recognized intuitively." Beauty is reserved for the masters. Perhaps I can never achieve beauty; but I can

achieve order, at least, and be sure of so much. Pardon this long review of a bit of ancient history. I give it not because I am proud of my design, not because I hold it to illustrate the only way of solving a problem in applied design, but because I believe it illustrates a method which teachers in public schools may follow in teaching children. From many trial sketches by the pupil, one may be selected under the teacher's guidance, and worked over and over until it embodies such principles of design as the pupil is supposed to know.

¶ Such a method will bring results which, if not beautiful (and how can they be, in view of the conditions?) will be orderly and educational. The pupil will be trained to appreciate a beautiful thing when he sees it, and to know why it is beautiful. Nor will the few "bright pupils" be the only beneficiaries. The



entire class will become enriched by such instruction, and produce creditable work. I was announced to speak before the Educational Club of Springfield, Mass., last winter, at a dinner. As a souvenir of the occasion and to furnish a scrap of paper for the taking of possible notes, Mr. Daniels, the Supervisor of Drawing conceived the idea of furnishing a decorated tablet for each member of the club. The tablet was made the problem in applied design for one of his classes at the high school. The conditions were thought out and clearly stated, flowers

were chosen as the motif of decoration as appropriate to the occasion, the quality and color of paper and the size of sheet were determined, and the pupils went at it. Three of the designs are shown herewith. These are typical of the layout for all: heading and space, neither enclosed, one enclosed, both enclosed. And these are typical results. Out of thirty a dozen more were as good as these. These were selected partly because they would reproduce well in half tone. In the whole lot not one really bad design was to be found,—not one incorrect in principle and careless in arrangement. Design can be taught. The articles and illustrations in this number of the School Arts Book ought to help.

¶ In the application of ornament by means of stencils, the following letter from Miss Lucy S. Ward, Supervisor of Drawing, Elmira, N. Y., will help somebody:

My dear Mr. Bailey:—

I am very glad to write you about the pillow designs. The material, burlap, was bought by the teachers from the dry goods stores at the reduced price of fifteen cents per yard. The burlap was 39 in. wide and we allowed 2 in. for a pillow, making it 19 1-2 in. square after taking 3-4 in. seams from the raw edges.

Preliminary drawing was done on 9 3-4 in. squares of manilla paper. This represented one quarter of the pillow. Large flowers like the poppy, tulip and crysanthemum, and abstract spots were used as motives. When a satisfactory drawing was finally made it was transferred to a square of heavy, glazed manila wrapping paper, and accurately drawn with a board and T square. This was placed on a piece of glass and the design was cut out with a sharp knife. Many pupils bought "oil board" making a stencil which could be used for several pillows, and some of the boys varnished their paper.

The stencil was pinned in place securely (I forgot to say that we left a 2 in. margin in drawing the design) and filled in with water color taken directly from the cake with a stiff flat brush about a half inch wide. We found that very little water and a great deal of color should be used (one pillow sometimes took a whole cake). The color of the burlap softened any color put on it. The following combinations were used—red on green, black



on red, red and green on brown, black on olive green, brown and green on the natural color. The designs were outlined with ink, black paint or silkateen.

The enthusiasm of the children, especially the boys, more than compensated for the hard work of the teacher. We learned a great deal about Design. The correlation of mechanical drawing, free hand drawing and design gave to the children an appreciation of the value of each. From twelve to fifteen half hour lessons were given to the pillows.

Sincerely yours,

Lucy S. Ward.

¶ A good method of fishing for pleasing units to be used in stencil patterns or any other, is well illustrated in the following plate taken from a most interesting set of hektographed outlines made for his teachers by Mr. M. E. Bennett, Supervisor of Pennmanship and Art, Braddock, Pa., and kindly re-drawn for us by the author. Mr. Bennett believes in furnishing abundant illustrative material. Here is the letter which came with the nine large pages of illustrations:

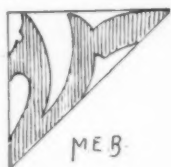
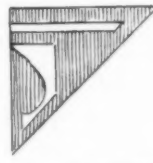
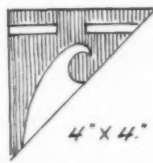
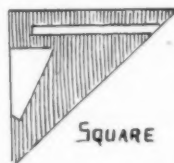
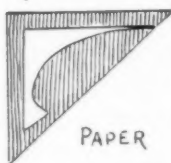
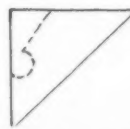
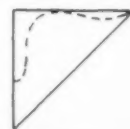
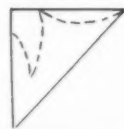
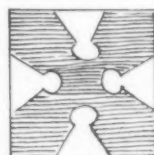
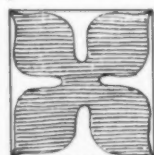
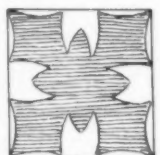
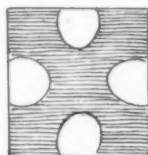
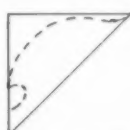
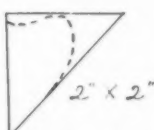
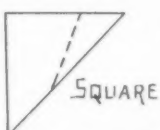
Dear Mr. Bailey:—

I am sending you, under separate cover, a few hektographs, not for any supposed art value, but because I believe it is your desire to become acquainted with all school art work, as it exists, the poor and medium, as well as the best.

These suggestions supply a working base for the grade teacher, and much original work is secured in the use of an idea. To illustrate:— A landscape is developed on the board, with reason for every line and its particular character—the children drawing with the teacher—calling into use the imaginative powers of the children and teaching incidentally many things about the country and nature and how they appear. The pupils then give a title or name to their drawing. On another day the children use the same things—trees, hill and road—and work a change. The tree has to grow in a different place, the road has to go in a different direction, the hill line to slope in a different direction, a new name has to be made up. Some day, when the space divisions are pleasing to look at, the children are allowed to add a new thing to one of their landscapes,—a thing of their own selection, a barn or house, a person or an animal.

Perhaps there is no one month's drawing that the children enjoy so intensely as our month of landscape work. They handle the pencil so softly

CUTTING RADIAL SHAPES — ROSETTE AND TILE PATTERNS FOLD PAPER ON DIAMETERS AND DIAGONALS



2272

and tenderly to get the distant effects, hold up their drawings and study them so intently, I cannot but feel we have thrown such a charm over the lines that they are really looking beyond the lines to the green fields, glorious with cloud and river and lofty woods, have set their eye to drink of God's beauty.

Truly yours,

M. E. Bennett.

¶ Three of the articles in this number, Dr. Haney's, Professor Weed's, and Miss Stanwood's, offer suggestions for vacation work. "Work?" Yes, work; the working habit becomes tyrannous and hard to throw off at a moment's notice. Many teachers use up the first half of a vacation in trying to take a vacation! To have one hour a day set apart for professional work, during the first month, will ease the conscience and add to the enjoyment of the summer days. If you have a camera or can borrow one, try making photographs of leaves and flowers from nature, as Professor Weed suggests. If you want to increase your powers of observation more rapidly, acquire greater skill of hand, and ripen your taste for beautiful work, lay Dr. Haney's article to heart, and do conscientiously as he directs. You will not find in the whole range of print, a clearer, more concise, or better illustrated statement as to how to make a pencil sketch from nature. If you wish to have an eye sensitive to color and to do something "different" this summer, try Dyeing. I wish you could see the set of samples Miss Stanwood sent me with her article. Such exquisite hues of color one never sees on the market, for they were not made to sell, they were made to be beautiful!

¶ The article by Mr. Baldwin is a fitting climax in the series of typical and suggestive courses in art education. Mr. Baldwin's statement is the result of many year's experience as teacher, principal, superintendent, and director of normal instruction. It embodies the conclusions of a close observer, a persistent

thinker, and an idealist of the sanest type we know. Mr. John Graham Brooks, author of *The Social Unrest*, and of international reputation as a student of economics, has pronounced Mr. Baldwin's school at Hyannis to be one of the best educational institutions in the United States.

¶ The latest advance in the teaching of color has been made by Mr. Emmet E. Myers of Marshall College, Huntington, West Virginia. Mr. Myers has invented a palette for water colors in such a form that the six standards, their six intermediates, the half-intensities of these twelve colors, and middle value gray, may be placed in their proper relations, each in its own compartment, and stand ready for use at any time. The compartments are designated by color names and symbols printed on the rim of the palette. Mr. Myers claims that more effectual work can be done with less color and in a much shorter time with this device than by any other yet invented. He is probably right, for by means of his palette it is possible to tune the color scale more easily and more closely than ever before.

¶ The consensus of opinion concerning the School Arts Book, so far as it can be gathered from the numerous responses to that March editorial, seems to be that the magazine is good, that no department can well be omitted (but rather departments should be added), and that the Book should contain more illustrations. The one ambition of both Editor and Publisher is to make the magazine increasingly valuable to grade teachers. Just at this time we cannot but be pleased with a German opinion of the School Arts Book as expressed in a recent number of *Der Saeman*, by Dr. Louis Pallat, professor of art in the Royal High School, Berlin. Here is a translation by Mr. Herman Bucher, from the original:

"The School Arts Book serves primarily to furnish teachers every month with appropriate subject matter, and by means of references, annotations, and short essays to give additional instruction on the problems of drawing. All this is written by practical teachers from the midst of school room practice, in a pleasant joyous style. These articles contain a wealth of information and in spite of their brevity give a living picture of American ideals. A casual inspection only of the School Arts Book reveals its prime motive, to wit: to assist in the formation of good taste. The typographical features, both letter press and illustrations, show at once its superiority over our own Drawing periodicals."

¶ The schoolroom decoration movement is beginning to attain, in the wealthier communities, its normal maturity. Decorated walls are appearing, to take the place of wall decorations; appropriate local subjects, to take the place of subjects locally appropriated. The Municipal Art Society of New York has announced a Competition for the decoration, with historical paintings, of a vestibule in the Morris High School, Bronx, "open to artists without distinction of age or sex." The subjects required are Gouverneur Morris addressing the Convention for framing the Constitution of the United States, and The First Treaty of Peace made between the Weekquoisgeek Indians and the Dutch at the residence of Johannes Bronck in 1642. The first prize will be the commission to execute the decorations for which \$3,000 will be paid. The second prize will be \$200, the third \$100, and two honorable mentions will be awarded at \$50 each. Unless all signs fail and human nature changes the time will come when the works of individual kings and emperors and popes will be outdone by the works of a Sovereign People. American capitols, courts, schools, libraries and postoffices will be more splendid monuments, one of these days, than European palaces, chapels, and tombs.

¶ The movement to save Niagara Falls is assuming national proportions, under the fostering care of the American Civic Association. Every lover of out-door beauty, every man and woman jealous for the growing reputation of the United States as a lover of the finer things of life, should lend his influence to this movement. Write your congressmen and urge them to favor the immediate passage of the Burton Bill (H. R. 18024) without amendment. Send a dollar to Mr. J. Horace McFarland, president of the American Civic Association, Harrisburg, Pa., to help push on the work of developing an imperious public sentiment in favor of Niagara's preservation.

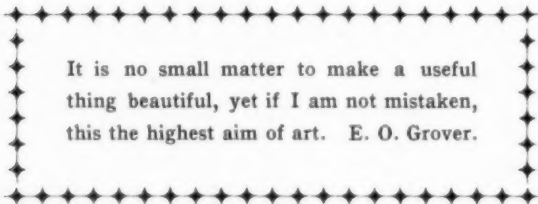
¶ In an educational tract, entitled "To the Boys and Girls of Maine," issued by that lover of children, W. W. Stetson, the State Superintendent of Public Schools, is to be found this sane advice: "Decide now to own the home in which you are to live. Make it so beautiful that all people of good taste will commend it, and so simple that everybody will forget to ask: 'What did it cost?'"

¶ All believers in the practical union of Nature and Art will be glad to learn of the good work being done at the Lowthorpe School of Landscape Gardening and Horticulture for Women, in the charming old town of Groton, Massachusetts. The full course comprises two years' work, and includes the study of Botany, Trees and Shrubs, Garden Design, Drawing, Surveying and Engineering, and Greenhouse Work. This comparatively new field of interest for women is one which must appeal strongly to genuine lovers of the beautiful, as found in "God's out-of-doors."

¶ A teacher in a New York City school was recently ordered into the country for complete change and rest. She was not allowed to read, to paint, or to stay in the house. She did not

rebel. She discovered forty-three different kinds of wood on a hillside, designed and whittled out sixty-five paper knives, and came back to her work well and enriched with a finer power. The storm that wrecks one ship on Cape Cod brings another to Boston a day early! It all depends on the captain.

¶ Our list of Summer Schools, started three years ago, has become the standard directory for vacation classes throughout the United States. We have been careful to advertise the best schools, those in which the student is likely to receive his money's worth, and find pleasant companionship besides. About seventy-five such schools make up the list. The schools are so well scattered over the country that a good one is now within reach of every earnest aspirant for a richer professional life.



It is no small matter to make a useful thing beautiful, yet if I am not mistaken, this the highest aim of art. E. O. Grover.

CORRESPONDENCE.

THIS new department, established to meet a demand, furnishes an opportunity for the asking and answering of questions, and for the expression of opinions concerning any art-educational topic. It shall be an open court, a clearing house, a question box, an oracle, (mayhap oracular in several senses!) a Bocca di Leone for the lodgement of anonymous complaints.

Q. 1. Will you please tell me about the Bayberry and the tallow made from it. I can find nothing adequate to satisfy the curiosity evoked by your March cover design. Your announcement that it was from the Bayberry reminded me of the story of the one-armed man who used to be asked how he lost his arm. He used to say that he would tell if they wouldn't ask another question. When they agreed, he used to say, "It was bitten off!"

A. C. N., Philadelphia.

A. Others have asked about it. When I was a boy, an old man whom we all called Uncle Minot used to tramp over our upland pastures every fall, with a great sack on his back and a staff in his hand. He gathered bayberries which grew literally by the handfull upon the gray stems of the odorous shrub known to botanists as *Myrica* or Wax-Myrtle. At his home he had a great caldron set in bricks into which he poured the berries by the bushel, with water. Here he boiled and stirred them until the waxy outer coating of the berries rose to the top in the form of an invisible grease. It was our delight to dare one another to stick a finger into it as it simmered. By wetting the finger in the mouth and thrusting it quickly into the caldron, a coating of grease, which in the air hardened immediately into a "thimble" of greenish yellow wax, could be secured without a scald,—if you knew how! To smell the delicious bayberry "tea," to watch Uncle Minot brew it, to feel the wax thimble form on the finger end, and to laugh over the pains of the boys who couldn't do the trick, was more fun than "salt-haying." Uncle Minot used to skim off the tallow, strain it, and let it cool in pans. This he afterwards clarified, by boiling again and straining through cheese cloth. He sold the wax to wholesale druggists in Boston, at from thirty to fifty cents a pound. It was used, they told him, in the preparation of medicines.* A bucket of bayberries would yield a pound of wax. When Uncle Minot was to use the wax for candles he threw into the caldron

"Great big lumps of fat
As big as my two thumbs."

*The old physicians used to prescribe for canker a wash made by steeping the root of the bayberry.

CORRESPONDENCE

The fat was beef suet which gave to the candles a less brittle and freer burning substance without diminishing their spicy fragrance when lighted.

Bayberries still grow in abundance all along our coast and on the shores of Lake Erie, but Uncle Minot is long dead, and without a successor. With him died, in this region, one of those precious household industries which, departed, throw their bewitching afterglow over all the Pilgrim world. H. T. B.

Q. 2. Will you please give me a list of books, not too technical, which will lead to an appreciation of pictures. T. O. B., Kansas.

A. The books you need are the following and in the order named: How to Enjoy Pictures, Emery, Prang; How to Study Pictures, Caffin, Century; Pictorial Composition, Poore, Baker & Taylor; Considerations on Painting, La Farge, MacMillan.

Q. 3. Where can I find a good list of books as a basis for a reference library for art students? I want a list of really good and indispensable books.

M. A. deH., Texas.

A. In the Year Book of the Council of Supervisors for 1902 (E. D. Griswold, 36 Point St., Yonkers, N. Y.). A Working Library for the Supervisor of the Manual Arts, by Elizabeth H. Perry. The most discriminating, best classified, and reliable bibliography we have.

THE SCHOOL LIBRARY

Landscape Painting and Modern Dutch Artists. E. B. Green-shields. Baker & Taylor Co. 230 pp. 6 x 9, 45 plates. \$2.

This volume opens with a Resume of the History of Landscape painting. The second chapter deals with the revival of Dutch Art. In the third, various opinions about art are brought together and discussed in an instructive way, and in the fourth, the author presents through a group of quotations, the impression nature has made upon Wordsworth, Coleridge, Byron, Scott, Milton, Tennyson, Emerson and other poets. The modern Dutch artists whose work is then discussed are Bosboom, Israels, the three artists Maris, (James, Matthew and William) Mauve and Weissenbruch. An Appendix quotes Essays by Ruskin, Stillman, and Symonds. Forty-five excellent half-tone plates add to the interest of this entertaining volume. The author's point of view is undoubtedly the best, his style is readable, and his taste fine. The book must lead the reader to a better appreciation of what constitutes the best landscape painting.

Lessons on Form. Blunck. Translated from the German by David O'Connor. Bruno Hessling Company, New York. 124 pp. 8 x 11. \$3.00.

Mr. O'Connor had but little to do, for this volume consists almost entirely of pen drawings in outline printed on squared paper, so that they can be easily enlarged for blackboard use. Beginning with the simplest geometric patterns and plant forms, the plates cover almost the entire range of Structural and Decorative Art. There are plates showing characteristic treatment of the acanthus, of the lily and rose; the heads of birds, the forms of reptiles, shells, and the human figure; the historic capitals, moldings, brackets, etc.; bits of heraldic ornament, and Christian symbols, together with simple lettering. Something of the wealth of suggestion which the book affords, may be gathered from the fact that there are eighty-three examples of borders in the flat, and fifty-three of sculptured and painted moldings. The teacher will find in this volume almost every kind of outline drawing required in any grade of the grammar and high school, and drawn so simply that every line may be copied without difficulty; for the author has wisely refrained from attempting "effects." The book is a storehouse of things to copy.

Men of Old Greece. By Jennie Hall. Little, Brown & Company. 264 pp. 5 x 7 1-2. 52 illustrations. Price 60 cents.

The men are Leonidas, Themistocles, Phidias and Socrates. The book is written in a vivacious, picturesque style, and illustrated by engravings from

coins, vases, architectural remains, sculpture and "restorations," which go a long way toward re-animating the old Greek life. It is praise enough of this book to say that it will claim and hold the absorbed attention of any bright boy from ten to twelve years of age, into whose hands it may happen to fall.

Springfield-Trenton Report E. A. T. A., 1904-1905. (Address Herman Bucher, Teachers' College, Columbia University, New York City.) Price 50 cents.

While reports of this sort are of value chiefly to those who attend the meetings, as an aid to the memory, this Report (a pamphlet of nearly two hundred pages) contains several articles which would prove immediately helpful to teachers and supervisors; such for example, as the articles on Design by Mr. Fröhlich, Dr. Haney, Mr. Parsons and Miss Bingham, and that on Vases by Mr. Bailey; the articles on Drawing by Mr. Sargent, Mr. Hall, Mr. Brown, Mr. Mason and Miss Norton. Among the interesting addresses reported somewhat at length in this volume, are those on Clay Modeling by Mr. Boone, The Acropolis of Athens by Mr. Bailey, Art Training and Ceramics by Miss Blanchard, The Second International Congress at Berne by Miss Wheeler, Practical Tests of Teachers by Miss Field, and Constructive Work in the Primary Grades by Miss Cremins and Mr. Pickwick. The articles by Mr. Bailey, Mr. Hall, Mr. Fröhlich, Mr. Mason, Miss Blanchard and Miss Bingham are illustrated.

Children's Gardens. By Louise Klein Miller. Appletons. 235 pp., 5 x 7 1-2. 48 illustrations. Price \$1.20.

The aim of this book is to bring about a wider recognition of the importance of Gardening as an educative factor in public schools. It is written in conversational style, and opens with a consideration of the subject in its larger aspects, including a review of what has been done in school gardening in Europe and America. There is a chapter on the improvement of school grounds, and others on window-gardening, and roof-gardening. There are chapters on native trees, on pruning, grafting and budding, on the garden pests, and the gardener's friends, the birds. The Appendices give lists of native shrubs, height of each, time of blooming, kind of soil required, marks of identification at different seasons; lists of trees; of flowers for the wild garden, together with their time of blooming, etc.; of native ferns, and of the best bulbs for fall planting. In short, this little volume is a complete handbook of information for the school-teacher interested in school-gardens, and

in the kind of education which children may receive through an intelligent study of the growing things near the school house.

A Primer of Forestry. By Gifford Pinchot. *Farmers' Bulletin* No. 173. Department of Agriculture, Washington, D. C. 48 pp., 6 x 9. 33 illustrations. Free.

This is a valuable report to anybody interested in trees, and to all who ought to be interested in trees, which means that it ought to be valuable to everybody. It is an illustrated history of the life of a tree, and of a forest. It is filled with wise suggestions as to what should be done to protect, preserve and extend our woods.

THE MAY MAGAZINES.

From the point of view of
the teacher of Manual Arts

THE following is from the Classified Index to the May magazines, published in "What's in the Magazines" under the section Art and Handicrafts, by the Dial Company of Chicago.

Art Appreciation, Okakura-Kakuzo, Critic. Artist and Silversmith, Craftsman. Bianca, Angelo Dall'Oca, Alfredo Melani, Studio. Biegas, Boleslas, Polish Sculptor, J. Howley, Cosmopolitan. Art of Book Illumination, Edith A. Ibbs, Studio. Home Training in Cabinet Work, Craftsman. Chinese Embroidery on Linen, Lilian B. Wilson, Harper's Bazar. Modernizing of Christ in Art, John P. Lenox, World To-day. Some More Color Prints, Russell Sturgis, Scribner. Decorative Painting for Americans, American Homes. Modern Flower Painting, T. Martin Wood, Studio. Glass Mosaic, W. H. Thomas, Studio. Charles H. Grant, Marine Painter, George W. James, Arena. Albert L. Groll, Landscape Painter, Studio. Handicrafts in English Peasant Homes, Alice Dinsmoor, Craftsman. Hand Weaving—I, Jessie Luther, House Beautiful. Indian Folk-Lore Preserved in Paintings of E. W. Deming, P. T. Farnsworth, Craftsman. Old-New School of Japanese Art, Craftsman. Frederic Dana Marsh, Painter, Arthur Hoeber, Studio. Outdoor Portrait Photography, Mathilde Weil, Country Life. Art of Alexander Roche, R. S. A., Haldane MacFall, Studio. Royal School of Embroideries in Athens, Anna B. Dodd, Century. Russian Peasant Industries, Aymer Vallance, Studio.

J. J. Shannon, Painter of Fair Women, Christian Brinton, Munsey. Women Decorators, Louise Forsslund, Good Housekeeping.

Other important items are the following:

Masters in Art for May presents John Constable and his work in perhaps the most attractive form yet. The plates combine to an extraordinary degree the delicate atmospheric qualities of sky, with the depth and suggested richness of detail in the strong masses of foliage so characteristic of Constable's work. They are masterpieces of half-tone printing.

The Studio for May contains two articles of immediate value to teachers of Design. Book Decoration by Edith Gibbs, and Russian Peasant Industries by Aymer Vallance, (22 illustrations). One plate in this number is of rare importance to teachers of the History of Art, namely, the colored plate of the Interior of the Church of St. Sophia, Constantinople. While it echoes but remotely the indescribable delicacy of tone, and the soft bloom of hue, which this marvelous interior displays, it is much better than nothing, and supplements the photograph in a helpful way.

Printing Art for May contains several good examples of decorative coloring. The best is at p. 196, a monochromatic scheme. There is a strong analogous scheme at p. 204, and two fairly good complementary schemes at pp. 200 and 208. An article on the use of Florets is suggestive for those interested in beautiful school work.

The May Chautauquan is an unusually valuable number to the teacher of Art. It might be called a classical number. It contains articles on Greek Coins (45 illustrations), on Recent Discoveries in Crete, (17 illustrations), on Roman Villas, (9 illustrations,) on the Greek Games Old and New, (12 illustrations,) The Galleys of the Cæsars, (1 illustration,) and an article on Myths and Myth-Makers of the Mediterranean.

Kind und Kunst for May contains an appreciative article by the niece of Dr. Pallat of Berlin on beautiful school work in St. Louis. The article is entitled All Kinds of Pasteboard Things, and contains fourteen reproductions of pupils' work.

A Lesson in Appreciation.

Scribner's Magazine is famous among monthlies for its illustrations. Let us study the May number a little to see what can be done with the "abstract spot." You will need a very strong reading glass or a pocket microscope. Open

to p. 555. Here the abstract spots are the fac-simile reproduction of those made by a pen point. Compare the shapes used to indicate wood, grass, rivets, ripples, distant foliage. Turn to p. 632, and compare them with the reflections and feathers in this cut. Now turn to p. 615 and compare Peixotto's touches for suggesting distant objects under a blaze of sunshine, and near-by foliage. Compare all these touches with the lines on p. 597. This is a crayon drawing where the quality of line is determined largely by the surface of the paper. By examining the print carefully with the glass you may discover, by the difference in character of edge, the spots added with India ink, to give dark accents and suggest a change in the textures of objects. These are all "line plates" where every dot is the photographic reproduction of a corresponding dot made by the hand of the artist in the original. Now turn to p. 584. Here is a print whose surface, as seen under the glass, is composed of dots, no one of which appeared in the original, a photograph from life. Notice that the dots are evenly distributed over the entire surface of the plate. In the lights the dots are small. In the darks they are larger, and run together to form the blacks. This is a straight "half-tone plate" in which the spots are derived from the original texture of the plate upon which the cut is made, not from the original work of the artist. Turning now to p. 564, you may discover in the sky, paths of varying widths cut through the original dotted surface of the plate made from a photograph. These are lines engraved by hand to reduce the amount of dark in the sky. Such a plate is called a "tooled" or "engraved" half-tone. On p. 539 is a tooled half-tone made from a drawing. We are sure of this because on the big chimney in the foreground we can see delicate verticle lines, through the half-tone dots, caused by the texture of the paper upon which the drawing was made, and below these, other light lines (oblique), the result of tooling. All the illustrations thus far are printed by the use of a single plate. Now turn to p. 527 and examine this plate under the glass. This wonderfully luminous effect is produced by printing a dotted plate over a lined plate. The texture of the lined plate, having been discovered in the margin, may be traced beneath the dotted texture of the face. Now turn to p. 520, and examine carefully the lined plate here. It will be seen that the lines in dull orange are wider beneath the darks of the foreground than they are beneath the lights of the sky! (The transition may be seen near the foot of the rider in the center of the group). Turning now to page 549, we are enabled to see that by removing entirely this underlay of lines, the gray tone, produced by the minute black dots on white paper (as in the dress of the lady), assumes a bluish hue by contrast with the warm grays secured by printing black dots over orange lines. We are now ready to appreciate the frontis-

piece. Examine this carefully and decide for yourself how many plates were used (one for each color of ink), and what sort of surface each plate had (lined or dotted) and whether the plates were engraved by hand in any part. This frontispiece is an exceptionally fine piece of color printing. We do not half appreciate the amount of thought, of skill, of inventive genius, of patient, pains-taking labor, on the part of artist, plate maker, photographer, engraver, paper maker, (notice the hue and texture of the paper) and printer, expended upon a single illustration, like this. Many glance at it a quarter of a minute and pass it with a snap judgment.

APRIL CONTEST.

PLANT DRAWING AND DESIGN

THE work submitted was much better, on the whole, than that of a year ago. The plant drawing was more thoughtful, partly because the medium of expression was more often the lead pencil. The design was more orderly, more temperate, more carefully drawn, better in color.

AWARDS

First Prize, Book, Kit, and Badge with gold decoration.

Gladys Ames, Pencil drawing, Grade VII, Bristol, Conn.

Second Prize, Kit, and Badge with silver decoration.

Arthur Smith, Grade VIII, Augusta, Maine.

Guy Rice, Grade VIII, Plymouth, Mich.

†John Datson, Grade VIII, Westerly, R. I.

Harold A. Smith, Grade VIII, Winchendon, Mass.

Paul Pinkham, Grade VII, Santuit, Mass.

Third Prize, Box of Eagle colored pencils and Badge.

Raymond Fuller, Grade VI, Bristol, Conn.

Ellen Agnes Hurley, Grade III, Portsmouth, N. H.

Lila Penton, Grade IX, Allston, Mass.

Horace Goodspeed, Grade IX, Cotuit, Mass.

†Edith Rowley, Grade IX, Southbridge, Mass.

†Susie Bliven, Grade VIII, Westerly, R. I.

Dora Klappholz, Grade V, Keystone, Iowa.

Howard Tower, Grade V, East Longmeadow, Mass.

Dorothy Leach, Grade IX, Plymouth, Conn.

Vera G. Bates, Grade IV, North Scituate, Mass.

Margareth Merriam, Grade VIII, Turners Falls, Mass.

Fourth Prize, The Badge.

Beatrice LeClair, Grade VII, Southbridge, Mass.

James Alvin Pine, Grade VII, Westerly, R. I.

Vivian Arnold, Grade VI, Westerly, R. I.

†An honor mark. A prize winner in some previous contest.

††Max Raithel, Grade VI, Westerly, R. I.
†Raymond Thiery, Grade V, Somerville, Mass.
Hazel Stanbridge, Winchendon, Mass.
Joseph L' Etoile, Grade III, Winchendon, Mass.
Consuela Jawort, Grade III, Wausau, Wis.
Esther Wieting, Grade V, Wausau, Wis.
Mary L. Feeley, Grade IV, Rye, N. Y.
Amy Westerlund, Grade VIII, Rye, N. Y.
Mildred S. Thomas, Grade VI, Rye, N. Y.
Louise Geary, Grade III, Rye, N. Y.
Emil Palmer, Grade III, Anoka, Minn.
Eloise Ewell, Grade III, Anoka, Minn.
Edith Walstrom, Grade VII, Quinapoxet, Mass.
A. Craft, Grade VIII, New York, N. Y.
Andrew Campbell, Grade VI, Turners Falls, Mass.
Cecelia Surpranant, Grade I, Southbridge, Mass.
Margaret Plimpton, Grade VII, Southbridge, Mass.
Mary Lamoureux, Grade VII, Southbridge, Mass.
George Parkman, Grade VII, Southbridge, Mass.
Helen Brightman, Grade VII, Southbridge, Mass.
Newton Putney, Grade VII, Southbridge, Mass.
Matilda A. McLean, Grade VII, Scituate, Mass.
Ralph S. Pratt, Grade V, North Scituate, Mass.
Howard Bailey, Grade VI, North Scituate, Mass.
Romeo Metelli, Grade II, Windsor Locks, Conn.
James Murray, Grade V, Windsor Locks, Conn.
Arthur Desellier, Grade IV, South Ashburnham, Mass.
Ralph La Brack, Grade IV, South Ashburnham, Mass.
Blanch Winchell, Grade IX, Plymouth, Conn.
May Hill, Grade IX, Plymouth, Conn.
Louis Tognetti, Grade V, Somerville, Mass.
Clara Heath, Grade VIII, New York.
Rose Salzer, Grade VIII, New York.
Verne Sycke, Grade I, Boone, Iowa.
Effie Nelson, Grade V, Boone, Iowa.
Mabel Pollock, Grade VIII, Boone, Iowa.
Gertie Westburg, Grade V, Boone, Iowa.

†An honor mark. A prize winner in some previous contest.

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Roger Wolcott, Grade II, East Longmeadow, Mass.
 Walter Johnson, Grade V, East Longmeadow, Mass.
 Harry Seguin, Grade V, East Longmeadow, Mass.
 Gotfrid Jacobson, Grade IV, East Longmeadow, Mass.
 Frederick Hawkes, Grade IV, Longmeadow, Mass.
 May Sword, Grade IV, East Longmeadow, Mass.
 Flora Adams, Grade IV, Longmeadow, Mass.
 Alice M. King, Grade VII, East Longmeadow, Mass.
 James Robbie, Grade VII, East Longmeadow, Mass.
 Annie Crosby, Grade II, Osterville, Mass.
 E. M. H., Grade VII, Santuit, Mass.
 Fred Scudder, Grade IX, Osterville, Mass.
 William Gardner, Grade III, Centerville.
 Marjorie Leonard, Grade VII, Osterville, Mass.
 Hobart Edmonds, Grade IV, Wausau, Wis.
 †Oscar Allen, Grade IV, Wausau, Wis.
 Velda Bogart, Grade V, Plymouth, Mich.
 Helen Streng, Grade VII, Plymouth, Mich.
 Seda Rily, Grade VII, Plymouth, Mich.
 Earl A. R. Sauffer, Grade VIII, Plymouth, Mich.
 Almena Harriman, Grade V, Portsmouth, N. H.
 Earle Gehris, Grade IV, Ashburne, Pa.
 Edmund Meredith, Grade VI, Glenside, Pa.
 Erick Olson, Grade IX, Allston, Mass.
 Earl Dingwell, Grade II, Bristol, Conn.
 Elmer Horton, Grade VII, Bristol, Conn.
 Marguerite Leishman, Grade IX, Bristol, Conn.

Honorable Mention

Marie Adams, Osterville	Delia Landry, South Ashburnham
Walter Anderson, Boone	Anna Lea, Ashbourne
Herbert Askling, East Longmeadow	George L'heureux, Southbridge
Dorothy Bailey, North Scituate	†Paul T. Litchfield, North Scituate.
†Lawrence H. Bailey, North Scituate	†Laurina Lizotte, Southbridge
Ruth Bearse, Santuit	†Esther Lundahl, Bristol
†Howard L. Bentley, Westery	Kittie Mageen, Plymouth
†Marcia S. Bentley, White Rock	Winnifred Marshall, Turners Falls

†An honor mark. A prize winner in some previous contest.

Etta Beyer, Keystone
George Blanchard, Winchendon
Lena Blanchard, Augusta
Annie Bradley, Plymouth
Viola Belle Breene, Westerly
Wilhelmina Bright, Bristol
Muriel Brown
Gladys Burbank, North Scituate
Elsie T. Burdick, Westerly
†Isabelle P. Burdick, Westerly
Mary Colbert, Somerville
††††Irma J. Cole, Scituate
Edwin Coleman, Cotuit
Helen Collier, Scituate
Adolph Cologne, Westerly
†Harry A. Cook, Southbridge
John Colby, East Longmeadow
William Craig, East Longmeadow
††Ruth Davis, East Longmeadow
Willie Eberts, Wausau
Nina Eggebrecht, Wausau
John Egleston, East Longmeadow
Ruth Elliott, Plymouth
B. F., Osterville
Nellie Falvey, Portsmouth
Harold Fisher, Augusta
Wm. Sanford Full, Allston
H. G., Cotuit
Elmer Gale, Plymouth
Mary Gilmore, Turners Falls
Eseldra Glynn, East Longmeadow
Earl Goodrich, East Longmeadow
Marion Goodspeed, Plains
†Gertrude Heath, Augusta
Belle Hill, Boone
M. I. Hollmer
Thomas Howell, Anoka

Karl Mason, Keene
Lizzie McIntcheon, Windsor Locks
†Alexander Medlicott, Longmeadow
George Milton Montgomery, Windsor Locks
George Morelock, Winchendon
Edmund N. Murphy, Allston
†William Murphy, Southbridge
†Jeanette Murray, Westerly
Vivene Newcomb, Boone
Dorothy Newman, East Longmeadow
†Arnold Page, Augusta
Almosey Pair, East Longmeadow
†Lloyd Palmer, Anoka
Munsell Randall, Westerly
Edith Ray, Glenside
Annie Reale, Westerly
Ethel Reilly, New York
Gladys Rising, Windsor Locks
Addis Robideau, Longmeadow
†††Edith Rowley, Southbridge
Radigen Shelback, New York
Ralph Snow, Somerville
†Percy D. Spaulding, North Scituate
Emma Starck, Edge Hill
William Stockton, Bristol
Philip Stott, Portsmouth
Ruth N. Svensson, Portsmouth
Olive Yale, Plymouth
Lillian Taylor, South Ashburnham
Raymond D. Taylor, Westerly
Meta Tetzlaff, Wausau
Elmer Thyng, Augusta
Edward Walsh, East Longmeadow
Emily Ward, Scituate
Harry Webber, Wausau
Eugene Weir, Boone

†An honor mark. A prize winner in some previous contest.

Gertrude Hunter, Plymouth

Phyllis Jerauld, Barnstable

Ethel Johnson, Boone

†Hjalmar Johnson, East Longmeadow

Maud Kittredge, Augusta

Lizzie Koeppen, Keystone

Elizabeth A. White, North Scituate

Ruth White, East Longmeadow

Jessie Wills, Westerly

††Alman Woodcock, Quinapoxet

†Leon Wolf, Providence

Edward Zietlow, Wausau

The jury wishes to commend especially the work in elementary design by the pupils of Westerly, R. I.

So much good work was sent in that the jury found it necessary in justice to all to award about three times as many fourth prizes.

☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award was made, but no other prize unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞ Please have full name and mailing address written on the back of each sheet. Send only the best work. Send flat.

☞ If you have won honors before place S. A. G. within a circle, on the face of your drawing.

☞ A blue cross means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of the Davis Press.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ Several badges are still unclaimed. They will be retained at North Scituate until proper addresses are furnished.

Dear Mr. Bailey:

Watervliet, N. Y.

I thank you ever so much for the badge. I wear it every day on my dress. George Knight, in Miss Halpin's class, received honorable mention. He is only a little boy so we thought it was very good for him.

I hope this month to be able to win a higher prize. I am going to try very hard.

Yours sincerely,

MARY O. DYSART.

†An honor mark. A prize winner in some previous contest.

SUMMER SCHOOLS.

DRAWING — PAINTING — DESIGN — HANDICRAFT.

Every one of the schools mentioned here has circulars of information ready for mailing. Address the secretary or director of the school.

COLUMBIA UNIVERSITY, TEACHERS' COLLEGE

Summer Session. July 5th to August 16th. Courses are offered in 24 departments of the University. The Department of Manual Training offers the following courses: Manual Training for the primary grades; elementary wood-working; advanced wood-working; materials and methods of wood construction; metal and enamel-work and jewelry; school pottery. Announcement of the Summer Session may be obtained on application to the Director, Dr. James C. Egbert.

IPSWICH, MASS., ARTHUR WESLEY DOW.

(1) Ten Lectures on Composition, with class criticism of students' work; (a) Theory of structure in space arts; (b) appreciation of historic examples, abundant illustrations; (c) original work in composition, drawing in line and mass, charcoal sketching, color scheming, simple forms of handwork, stencil cutting, perforated metal, textile printing.

(2) Landscape painting out of doors with a studio criticism each week.

(3) Weekly conferences of Art Teachers for discussion of methods.

(4) Evening lectures on Art Appreciation, with slides.

First meeting of students will be at the Studio, Bayberry Hill, Tuesday, July 10, 9.30 A. M. Address, for circular, A. W. Dow, Teachers' College, Columbia University, New York.

UNIVERSITY OF ILLINOIS

Summer session, June 18 to August 17, 1906. Faculty of 50. More than 100 courses. Special attention given to Art and Design and Manual Training. For circular giving full information, address Thomas Arkle Clark, Director, Urbana, Illinois.

THE HARVARD SCHOOL OF ARTS AND SCIENCES

(1) Theory of Pure Design, lectures with experimental practice intended for Art Students, Designers, Teachers of Design and of the History of Art. Dr. Denman Ross, Assistant, Professor Mowll.

(2) Landscape Painting, a general consideration of landscape. The painting of landscape, from early Italian painting to English painting of the nineteenth century, and recent landscape painting. Mr. Arthur Pope, Instructor.

SUMMER SCHOOLS

(3) Architectural Drawing, Mr. W. D. Swan, Instructor. History of European Architecture, two courses, the one to about the year A. D. 1000, and the other from about the year 1000 to the close of the Renaissance, conducted by H. L. Warren, Professor of Architecture. Address the Clerk of the Summer School, 16 University Hall, Cambridge, Mass.

YALE UNIVERSITY ART DEPARTMENT, NEW HAVEN, CONN.

Drawing and Painting.

1. Preparatory Course, Messrs. G. H. Langzettell and G. A. Thompson. The technical course in Art includes Drawing, Painting, Modeling, Composition, and Decorative and Illustrative Design: with lectures on Perspective, the Theory of Color, Means and Processes of Art. The course is planned for professional students and for teachers, illustrating the system and methods of instruction in Art. To those taking the course in Art, beside the technical class-room practice, the collection of Paintings and Sculpture, the Art Library, and other privileges of a thoroughly equipped School of Art are available for purposes of study at specified hours. The Art Library contains work relating to the history and literature of art, technical hand-books and current art periodicals, and collections of etchings and engravings. The general libraries also contain many books germane to this course.

CORNELL UNIVERSITY

15th Summer Session, July 5th to August 15th, 1906. Numerous courses in the Departments of Education, Psychology, English, Ancient and Modern Languages, the Natural Sciences, History and Political Science. Special attention is called to opportunities in Drawing and Design in charge of Mr. Charles Wellington Furlong. Full course in Manual Training and Shop Work. For announcement, address the Registrar, Ithaca, N. Y.

UNIVERSITY OF TENNESSEE

The fifth session of the Summer School of the South, University of Tennessee, Knoxville, June 19 to July 27, will offer extensive courses in drawing, art, and all forms of manual training, for teachers in elementary and secondary schools. An able corps of teachers—not less than three in each department—will have charge of this work. The courses offered will be similar to those given last year, with such modifications and advanced work as may be necessary to meet the demands of teachers who took this work last year. More definite statement of instructors and courses will be given in the next number of the School Arts Book.

SUMMER SCHOOLS

ART SCHOOL OF THE YOUNG WOMAN CHRISTIAN ASSOCIATION OF NEW YORK

Although not a summer school but a day and evening school of note (Silver Medal, St. Louis Exposition) with competent and sympathetic instructors the Art School of the Y. W. C. A. of New York, 7 East 15th St., may be mentioned here. In its chosen field it does a distinct, serviceable work. The classes cover all phases of Drawing, Painting and Modeling but especial emphasis is laid upon the Arts and Crafts utilizing the theory of design, especially in the New Art Embroidery.

MASSACHUSETTS NORMAL ART SCHOOL

Corner of Exeter and Newbury Streets, Boston, under the direction of the State Board of Education. There are five Elective Courses, each requiring four years. First course—Drawing, Painting and Composition. Second course—Modeling and Design in the Round. Third course—Constructive Arts and Design. Fourth course—Decorative and Applied Design. Fifth course—Teaching of Drawing in the Public Schools and Methods of Supervision. For circulars apply to George H. Bartlett, Principal.

THE ART INSTITUTE OF CHICAGO.

Students may enter at any time. Summer School, beginning July 2, 1906. The teachers will be regular instructors of the Art Institute. Drawing, Illustration, Sculpture, Painting, Designing, July 2 to September 22, (12 weeks), \$25.00. Juvenile, July 2 to September 1, (9 weeks), \$12.00. Normal Instruction, July 2 to August 4, (5 weeks), \$20.00. Classes in Pottery and Ceramics. Send for special circulars giving complete information concerning all classes. For further information address Ralph W. Holmes, School Registrar, Art Institute, Chicago.

LANDSCAPE, FIGURE AND ANIMAL PAINTING

Mr. H. R. Poore will receive a number of pupils at Lyme, Conn., commencing July 1. Criticism either special or to groups. Landscape, Figure and Animal painting. Particular stress will be laid upon the study of Landscape, but opportunities will also be had for painting the Figure and Animals in Landscape. All study will be directed toward a complete pictorial result. Work will be done out of doors. During inclement weather students will proceed with the technical processes of painting in the studio. For circular, address care of Pennsylvania Academy of Fine Arts, Philadelphia, Pa. After July 1, Lyme, Conn.

LANDSCAPE AND FIGURE PAINTING

Lyme, Connecticut.

Frank Vincent Dumond, Director. In session from June 15th to September 15th, 1906. There will be three criticisms each week, two out of doors in landscape and figure painting—indoors, one general criticism on all work done. Terms, \$15.00 per month in advance. For information address Miss M. L. Purdin, 215 West 57th Street, New York City, after June 15th, Lyme, Conn.

THE MYSTIC ART SCHOOL

Opens June 1st. Landscape Painting, Composition, Illustration, Sketch Classes. Especial effort will be made to adapt the Summer's work to the winter's needs in the Public Schools. New thoughts mean new energies. Write for a circular. The Mystic Art School, Mystic, Conn.

ERIC PAPE SCHOOL OF ART

Head Instructor and Director, Eric Pape.

New and superbly fitted studios with every facility for study. No examinations for admission. Students begin at once drawing from the nude and draped living model, and are trained in sound knowledge of Drawing, with Painting in Color and Monochrome, Oil and Water Color, Charcoal, Red Chalk, Wash, Gouache, Pencil and Pen-and-Ink.

During May students will work at Marblehead, Mass.

Composition, decorative design, pyrogravure, and the applied arts included in these courses. Morning, afternoon and evening classes, with special Saturday forenoon classes. Medals, scholarships and prizes. For circulars address Secretary, Farragut Building, 126 Massachusetts Ave., Boston, Mass.

THE PRANG SUMMER SCHOOL FOR DRAWING

Address the Prang Educational Company, 113 University Place, New York.

AUGSBURG SCHOOL OF DRAWING FOR GRADE AND SPECIAL TEACHERS, CHICAGO,

Beginning July 9th. Held in the Francis W. Parker School Building and conducted under the personal direction of Professor D. R. Augsburg, Director of Art Instruction of Oakland, Cal., and author of a number of works on Drawing in Public Schools. Address E. S. Smith, Publishing Company, 224 Wabash Ave., Chicago, Illinois.

SUMMER SCHOOLS

UNIVERSITY OF CHICAGO

School of Education, Chicago, Illinois.

Eighteen Courses offered in Drawing and Manual Training. Address as above for descriptive catalogue.

SCHOOL OF PAINTING AND DESIGN

Giverny, Vernon, France.

Address Miss Mary C. Wheeler, 26 Cabot St., Providence, R. I.

ART STUDENTS' LEAGUE OF NEW YORK

American Fine Arts Building, 215 West 57th Street, N. Y.

The Art Students' League will conduct classes in Drawing, Painting, Illustration, Composition and Modeling, under Mr. George B. Bridgman and H. Daniel Webster. Classes will begin June 4th and continue until September 22. Excellent opportunities are offered to teachers and those students who cannot take advantage of the regular classes of the League. Circular of information mailed on application.

ART STUDENTS' LEAGUE OF NEW YORK,

Woodstock, Ulster County, New York.

The out-of-door painting classes of the Art Students' League will this year be held at Woodstock, Ulster County, New York, with Mr. Birge Harrison as instructor. Three criticisms will be given each week; two in the field, and one in the studio. Term will begin June 15th and continue until September 1st. Circular of information on application.

THE COGGESHALL CAMP

At Lanesville (Cape Ann), Massachusetts, combines a health-giving out-of-door life with refined surroundings, and full instruction in Oil, Water Color, and Pencil. Terms include board, room, and all tuition in the sketching classes. Address John I. Coggeshall, 473 Beacon Street, Lowell, Mass.

ART ACADEMY OF CINCINNATI

Summer Term, June 18 to August 25, Ten Weeks. Drawing and Painting from life and from landscape. Modeling, Wood Carving, China Painting. A thorough course for professional students and teachers under the regular instructors of the Academy. The school is in Eden Park on high ground overlooking the city, and adjoins the Art Museum. For information address J. H. Gest, Director, Cincinnati, Ohio.

BOOTHBAY HARBOR SUMMER SCHOOL

Of Drawing and Painting, Composition and Design. Address A. G. Randall, Director of Manual Arts, Fitchburg, Massachusetts.

OGUNQUIT SUMMER SCHOOL

Ogunquit, Maine.

Landscape Drawing and Painting, Composition, the Figure and Marines. Special emphasis upon pencil handling with reference to public school work. Instructor, Charles Herbert Woodbury. Six weeks, beginning July 3. Special courses for Teachers and Supervisors. For information address Chas. A. Woodbury, 194 Clarendon St., Boston, Mass.

THE RIVER SCHOOL

Washington's Crossing, Titusville, N. J.

Opens July 11 and closes Aug. 15-18. It offers courses in Drawing and Painting, Design, Literature, Piano, Violin, Applied Design, Embroidery, and Pottery, under trained specialists of wide experience. The aim is to present a broad view of the subject by showing the mutual relation of different forms of art through a study of aesthetics.

Washington's Crossing is twenty minutes from Trenton. Board costs \$5 per week and up. Full membership for the session, with work in two classes, is \$25. Each additional class is \$10.

THOMAS NORMAL TRAINING SCHOOL

551 Woodward Avenue, Detroit, Michigan.

Summer Courses of three and six weeks, each commencing July 2d, devoted exclusively to the following special subjects, all of which are designed especially for Public School work: Pottery, Clay Modeling, Hammered or Beaten Metal, Sheet Metal and Venetian Iron, Industrial Work, Tooled Leather, Knife, Bench and Lathe work in Wood, Cookery, History of Foods, Dietetics, Household Economy, Cardboard and Canvas Sewing, Plain Hand Sewing, Principles of Embroidery, Pencil and Charcoal, Perspective, Light and Shade, Nature Studies, Color and Brush work, Blackboard Sketching, Composition and Design, School Gymnastics, Games and Light Apparatus Work, Pen and Blackboard Work on Vertical, Semi-Vertical and Slant Writing, Chorus Conducting, Theory and History of Music, Sight Reading, Ear Training, Melody Writing, Theory Methods and Practice of Teaching. The School is located in one of the most delightful cities in the country for Summer School work. Louis A. Thomas, Secretary.

SUMMER SCHOOLS

THE NEW YORK SCHOOL OF INDUSTRIAL ART

The New York School of Industrial Art opens its third Summer Session in New York City at 215 West 57th St., on June 4, 1906, with increased facilities for the handicrafts in the way of Sloyd, Bench Work, Leather Tooling, Wood Carving, Pottery making with firing and glazing, etc. The library and museum facilities have also been increased, and a class in out-of-door sketching will be formed. The special Normal Art class will have an unusually fine program this season, from July 9 to August 17. A regular class in design and in costume design will be provided for from June 4 to October 1. Arrangements are made for lunches at the Art Workers' Club in 58th Street, where a little noontime rest can be had in a cool and comfortable parlor.

BRADLEY POLYTECHNIC INSTITUTE

Peoria, Illinois.

If you wish to study art metal work next summer, or applied design, or any branch of manual training or domestic economy, you should write at once for our descriptive circular. Excellent equipment. Strong faculty. Eleven courses, July 2 to August 4.

SUMMER SESSION OF STOUT TRAINING SCHOOLS

Menomonie, Wisconsin, July 9, to August 11, 1906.

Seven Courses in Domestic Art and Science. Nine Courses in Manual Training. Equipment Unsurpassed. Experienced Teachers. Circular of information on request. Address Supt. L. D. Harvey, Menomonie, Wisconsin.

WESTERN STATE NORMAL SCHOOL, KALAMAZOO, MICH.

Summer Session. Department of Arts and Crafts, Forest Emmerson Mann, Director. Courses offered in Applied Design, Pottery and Metal work, Tooled leather, Weaving and all forms of school crafts. Address F. E. Mann, 3 N. Tonia St., Grand Rapids, Mich.

BOOK-BINDING CLASSES.

Gertrude Stiles will give instruction in book-binding during the summer at her studio in the Fine Arts Building, Chicago. The teachers' course has been carefully planned to aid teachers in the graded schools—and is designed to cover the field of work from the lower to the higher grades. The course for librarians includes cleaning, mending, re-binding, different kinds of sewing, pamphlet and case binding, binding of plates printed on single sheets, with especial attention to library bindings. Address, 1025 Fine Arts Building.

SUMMER SCHOOLS

SCHOOL OF FINE AND APPLIED ARTS, WINONA SUMMER SCHOOLS

July 9th—August 17th, 1906.

Courses in Ceramic Art, Water Colors, Arts and Crafts Work, Basket Weaving, Sculpture on pattern, Pottery, Bookbinding, etc., Miss M. Ellen Iglehart, Dean, 100 Auditorium, Chicago, with competent assistants. Collateral series of lectures in "School of History of Art," by Professor Ernest Fenolosa, the authority on oriental art, continuing throughout the six weeks, available to students without extra charge. Strong Courses in public school drawing, photography, manual training and teaching methods. Advantages of a strong Assembly Program, twenty Summer School departments, organized on the university basis, and unsurpassed recreational advantages. Address for further information, Bureau of Information, Winona Lake, Indiana.

THE ALFRED SUMMER SCHOOL SESSION OF POTTERY

At Alfred University will open July 3d. The school is under the direction of Professor Charles F. Binns who is well-known as an authority on the production of all kinds of clay wares. The instruction covers all details of clay, glaze and color composition. Fifth term. A catalogue will be mailed upon application to Professor Binns at Alfred, N. Y.

Great preparations are being made at Alfred for the Summer campaign. The pottery school is the most perfectly equipped in the country, and the staff are fully equal to any demand that may be made upon them. The wonderful success achieved by Mrs. Robineau and other studio workers has stimulated an unusual amount of inquiry into the mysteries of making pottery and porcelain. These are fully unveiled by Professor Binns at Alfred, and after a course or two of instruction the only things the artist-potter will need are enthusiasm and perseverance. The school has accommodation for only a limited number, and intending students will do well to make early application.

SUMMER SCHOOL OF DESIGN APPLIED TO CRAFTS

Minneapolis, Minn.

Design:—Ernest A. Batchelder, Director. Author of "Principles of Design." Metal Work and Jewelry:—James H. Winn. Pottery:—Florence D. Willets, Olive Newcomb, Assistant. Leather:—Nelbert Murphy. Bookbinding:—Edith Griffith. Wood Work:—J. E. Painter. Woodcarving:—Bertha McMillan. Woodblock Printing:—Mrs. Burt Lum. For information address, Florence Wales, Secretary, 926 Second Ave. South, Minneapolis, Minn.

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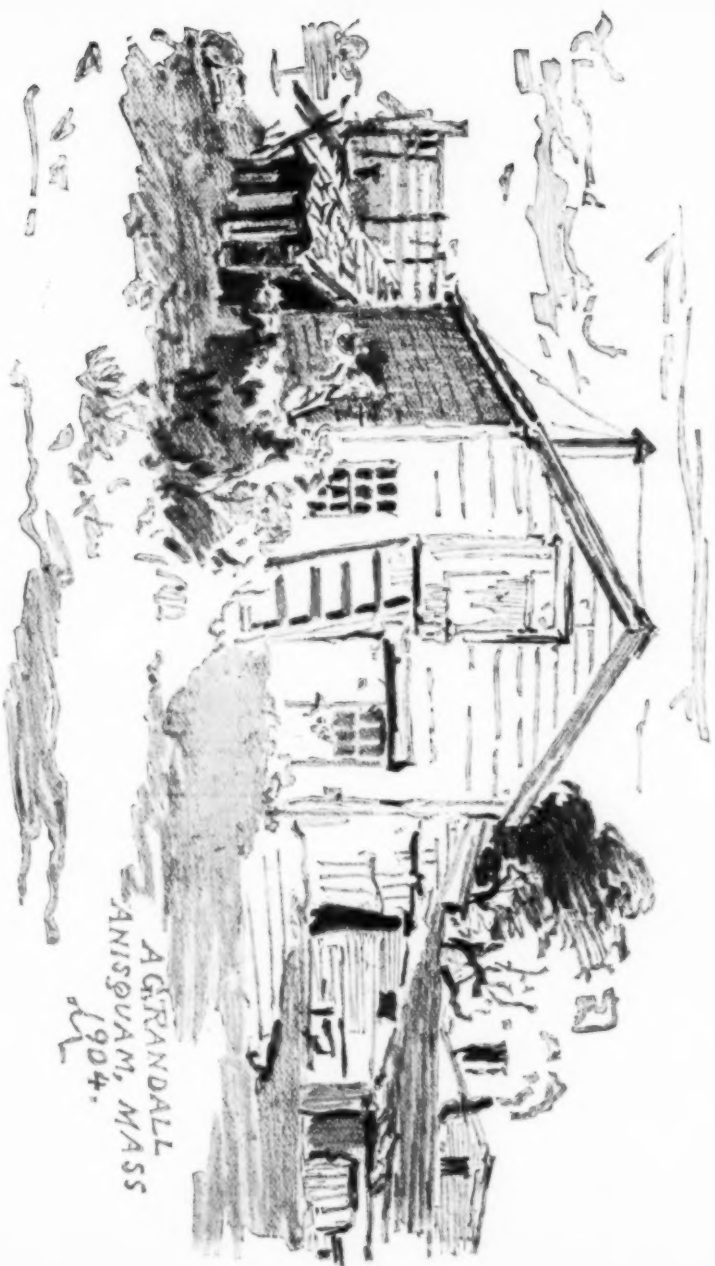
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